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# ANNUAL NATIONAL FILM BOARD OF CANADA REPORT

**Fiscal Year 1945-46**







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## I. NATIONAL FILM BOARD

The National Film Act, passed on May 2, 1939, provided for the establishment of the National Film Board which came into existence four months later. The duties of the Board, as defined by the Film Act and subsequent Orders-in-Council, are to advise on government film activities, to coordinate national and departmental film programs, to direct the distribution of government films in Canada and abroad, and to coordinate and develop information services to supplement this distribution.

The production and processing of films for government departments and the purchase, use and maintenance of their film apparatus is subject to the advice or direction of the National Film Board, which also is the repository for all government film negatives. The Board is responsible for the preparation of a common policy for the production and distribution of films to meet the requirements of all government departments, while producing films on its own account to further the mutual understanding of all who share Canadian citizenship. The Board also maintains the government photographic service, the central government poster and publication design service, and departments for the production of photographic displays, informational displays and filmstrips.

In Canada, the Board's films are widely distributed through the theatres, and through non-theatrical circuits and film libraries that are operated by the Board, by provincial governments or by local organizations working in close collaboration with the Board. The distribution of the Board's photographs in Canada is primarily through the daily and weekly newspapers and national magazines, while in the distribution of filmstrips, displays and other graphic materials the fullest cooperation is effected with federal and provincial government departments, national organizations, community groups and commercial industry.

In the United States, in Central and South America, in the United Kingdom and France, in Australia and in many other countries of the world, either through the Board's own offices or through Canadian trade or diplomatic representatives or through the Canadian Information Service and other agencies, the Canadian story is told in films, photographs and other graphic materials produced by the Board. The effective pictorial representation of Canada abroad is directly related to the Board's productive capacity and to its development of distribution channels.

In the visual presentation of ideas to serve the information needs of government departments and especially to discharge its own responsibility to present the Canadian scene at home and abroad, the National Film Board has become a fully integrated production and distribution agency for motion picture films, still photographs and all the related graphic materials. The wide circulation of the Board's productions has thrown across Canada a new and vivid system of communications bringing to millions of citizens a clearer picture of the national

pattern and of their part in it. Through these media Canadians learn more of the work and ways of their fellow citizens and of Canada's relationship to the nations of the world.

The Government of Canada first entered the motion picture field in 1917 through the Exhibitions and Publicity Bureau, from which developed the Government Motion Picture Bureau of the Department of Trade and Commerce. For ten years or so Canada led the nations of the Commonwealth in the effective use of films for government purposes, but lost this distinction because of the increasing complexity of film-making with the advent of sound and the restrictions imposed by the limited budgets of the depression years.

In 1938, John Grierson, formerly head of the General Post Office Film Unit in the United Kingdom, was invited to Canada to examine and report to the Government on its film work. In May of the next year his recommendations were implemented in the National Film Act and in October of that year Mr. Grierson became the first Government Film Commissioner, in which position he served six years. When his resignation became effective on October 31, 1945, his duties were assumed in an acting capacity by Ross McLean, the Deputy Film Commissioner.

The National Film Board consists of two members of the Cabinet, three members from the Civil or Defence Services and three from outside the Civil Service. There is no set term for the Cabinet Ministers but the appointments of the other members are for three years. During the year, the Board was transferred from the jurisdiction of the Minister of National War Services to that of the Hon. Brooke Claxton as the Minister responsible for its operations. The composition of the Board, at March 31, 1946, was as follows:

Hon. Brooke Claxton, Chairman, and Minister responsible,  
Hon. J. J. McCann, Minister of National Revenue.  
Dr. Georges Bouchard, Department of Agriculture, Ottawa, Ontario.  
Mr. M. M. Maclean, Department of Labour, Ottawa, Ontario.  
Mr. J. F. MacNeill, The Senate, Ottawa, Ontario.  
Mr. Donald Cameron, Edmonton, Alberta.  
Mr. C. G. Cowan, Ottawa, Ontario.  
Mr. Edmond Turcotte, Montreal, Quebec.



## II. FILM PRODUCTION

During the fiscal year 1945-46 the National Film Board completed 310 film productions, of which 101 were produced under the National Film program, 109 under the Board's War Information Program and 100 for other government departments.

### THEATRICAL FILM PRODUCTION

Films produced under the War Information Program were designed to inform Canadians of their responsibilities during the war and their achievements on the industrial and battle fronts, and to provide other countries with information on the part played by Canada in the common struggle. The following series of films were produced, most of them for distribution through commercial theatres:

**1. *World in Action:*** A series of films issued under the general title **WORLD IN ACTION** is widely distributed through theatres in Canada, the United States, the United Kingdom and many other countries. As many as 6,000 theatres in the United States and 1,000 or more in the United Kingdom have carried these films to an estimated audience of from thirty to forty million people in addition to their wide circulation in Canadian theatres.

The **WORLD IN ACTION** series brought to Canadian screens a survey of those aspects of international affairs which during the war were of concern to Canada. Its films described the various phases of Allied grand strategy, and by their objective approach to the facts helped to explain the part played by Canada in international bodies such as UNRRA, the Food and Agriculture Organization, the International Fund and Bank, the Provisional Civil Aviation Organization and the World Security Organization. During the year such films as **JOHN BULLS' OWN ISLAND, NOW - THE PEACE, FOOD - SECRET OF THE PEACE, SPOTLIGHT ON THE BALKANS**, and **GUILTY MEN** were produced in this series. The arrangements that had been made with United Artist Corporation by Warwick Pictures for the distribution of this series in the United States were terminated late in 1945, but other negotiations were initiated to provide continued world-wide distribution.

**2. *Canada Carries On:*** Under the general series title, **CANADA CARRIES ON**, films are issued each month for distribution primarily in Canada. Through Columbia Pictures of Canada and France Films, subjects are issued in English and in French to some hundreds of theatres. Selected films are also distributed in the United Kingdom, the United States, Australia, India and the West Indies. New arrangements were made during the year for the exhibition of one film each month from this series, or from the Board's other films, in both Spanish and Portuguese versions to a very extensive audience in Central and South America and throughout other Spanish and Portuguese language areas.

The CANADA CARRIES ON series included the following subjects during the year. GATEWAY TO ASIA, on the strategic importance of Canada's Pacific coast; ATLANTIC CROSSROADS, a study of the strategic importance of Newfoundland; ROAD TO THE REICH, showing the triumphant entry of the Canadian Army into Germany; HEADLINE HUNTERS, a tribute to the work of the Canadian war correspondents; ORDEAL BY ICE, the winter training of a famous Scottish Regiment, the Lovat Scouts, in the Columbian ice fields and winter exercises of the Canadian Army in Saskatchewan and British Columbia; A HARBOUR GOES TO FRANCE, a British film on the importance of the Mulberry docks in the invasion of Normandy; TO THE LADIES, a tribute to the work of Canadian women, especially in supporting price control anti-inflation measures.

The end of the war in Europe was marked by a special production, SALUTE TO A VICTORY, remarkable for the fact that from its inception to its completion only 48 hours elapsed. This film was on the screens of Canadian theatres from Halifax to Vancouver on the day that Germany capitulated. The end of the war with Japan was also celebrated by a timely film entitled THE WAR IS OVER which was in theatres across Canada on the eve of the official end of the war. This film took only 72 hours to produce.

To keep pace with world events after V-J Day, the CANADA CARRIES ON series changed the emphasis of its program from war subjects to reconversion and peacetime themes. In order to encourage a wider interest in musical activity, three films were presented: MUSIC IN THE WIND, which showed the building of a Casavant organ in Quebec; TORONTO SYMPHONY, the first film on a Canadian symphony orchestra, and A CITY SINGS, a film on the Winnipeg Music Festival. To direct attention to the work done by UNRRA for the children of Europe, SUFFER LITTLE CHILDREN was made from film shot in Greece and Italy by a director-cameraman from the Board's staff. This film was widely used by the United States Government in support of its UNRRA information program. Additional material from Greece will later be released theatrically in a three-reel film entitled OUT OF THE RUINS. Towards the end of the year two rehabilitation subjects were shown in the CANADA CARRIES ON series, JOBS FOR VETS and THIS IS OUR CANADA. The latter is a survey of the Canadian scene that was originally made to give Canadian servicemen overseas a review of their country and of its progress during the war.

**3. Newsreels:** In September, 1942, a Newsreel Unit was established to co-ordinate newsreel releases to support the Canadian war effort, to stimulate Canadian production, and to increase the Canadian content in the newsreels distributed in Canada and abroad. During the fiscal year the flow of newsreel material from armed service cameramen gradually decreased, but a total of 30 newsreel stories about the Armed Forces overseas and 46 stories of activities in Canada were prepared and released to the newsreels. Overseas subjects ranged from the final action of the Canadian forces in Holland and Germany to the



occupation period. Newsreel stories made in Canada covered a number of UNRRA stories, the Dominion-Provincial conference, stories about Canadian resources such as PULP TO TEXTILES, WESTERN OIL, SALMON FISHING, YELLOWKNIFE, ALUMINUM and other stories of Canadian activities such as WILD HORSE ROUND-UP and the opening stage of the MUSK-OX EXERCISE.

An important activity of the newsreel units in the course of their travels across Canada is gathering sufficient material to enrich the film library so that new material will be available for use in the Board's films. The Newsreel Unit is not interested in "spot news" stories, which are filmed by commercial newsreel companies, but by its objective survey of the more significant happenings in Canada it brings to Canadian and to world newsreels the more striking facts of Canadian life and development.

Two issues were produced of FRONT-LINE REPORTS, a newsreel specially made for the Industrial and Rural Circuit programs. With the end of the war this series was supplanted by CANADIAN SCREEN MAGAZINE, of which four issues were produced incorporating the best of the overseas and home newsreel stories. There were three issues of another newsreel series, CANADA COMMUNIQUE, produced for the Canadian servicemen overseas. The Armed Forces newsreel EYES FRONT, produced for the Department of National Defence from original and edited material together with material from the U.S. Army Signal Corps, was continued during the year and widely distributed through Service channels in Canada. Eighteen issues were made including a good deal of orientation material in preparation for the Japanese war and later a number of rehabilitation information stories.

During the year 40 theatrical newsclips were produced. These are short items of from one to two minutes duration which are attached to the end of the theatrical newsreels through agreement with Canadian film distributors. Each of these national messages is seen by an audience of more than 2,000,000. Of these newsclips, 38 were produced for other government departments, on such subjects as MAGAZINES FOR MORALE, CANADA NEEDS NURSES, STUDENTS FOR FARMS and Post Office, Victory Loan and inflation control messages.

**4. French Language Film Production:** The National Film Board increased its production of French language films during the year in order to give effect to its policy of having a fully representative French language film program commensurate with the production of films in English. During the year a larger number of French versions were made of existing films and a larger number of original French films were produced dealing with French-speaking Canada and its place in the Canadian pattern. These latter films were then distributed in English. Forty-three French versions were made of films originally produced in English.

Each month two or three films in a newsreel series, the title of which was changed from REPORTAGES to COUP D'OEIL, were issued in French for distribution through the French language communities in Canada and for use abroad in French-speaking countries. These films cover items of topical interest chiefly related to the industrial, agricultural and cultural life of French-speaking Canadians. In addition to the subjects produced specifically for the COUP D'OEIL series, a number of the Board's existing film stories were adapted for distribution in this French-language series.

During the year 23 reels of COUP D'OEIL were issued to the commercial theatres and to the non-theatrical circuits of the province of Quebec and to the non-theatrical French circuits in other parts of Canada. These covered such subjects as winter sports, ceramics, handicrafts, the harvesting of strawberries and blueberries, Canadian summer sports, the Montreal Zoo, the children's library in Montreal, price control and the international conferences held in Quebec city. In the EN AVANT CANADA series 11 French versions of CANADA CARRIES ON were distributed and in the WORLD IN ACTION (French) series 4 subjects were distributed.

## NON-THEATRICAL FILM PRODUCTION

In the general non-theatrical field 85 films were completed, most of which were made for other government departments.

The main categories of non-theatrical film production in the fiscal year 1945-46 were as follows:

(1) **Interpretive Films:** Interpretive films are intended to present and interpret one region or aspect of Canada to the others, and to present and interpret Canada and Canadians to the world. Films such as THIS IS OUR CANADA and PEOPLES OF CANADA range beyond the English- and French-speaking communities to note how Canadian culture and citizenship have been enriched by the New Canadians from western Europe, the Ukraine, Poland and other countries of the world. During the year the following Interpretive Films were produced:

THIS IS OUR CANADA  
WORK AND WAGES  
LABOUR LOOKS AHEAD  
GREAT CANADIAN SHIELD

WINGS OVER CANADA  
FISHING PARTNERS  
LIBRARIES ON WHEELS

**Foreign Language Versions:** Also under Interpretive Films are grouped the foreign language versions that were made of existing films. In many cases these represented either new productions or substantial revisions of earlier films to adapt them for foreign audiences. Apart from a considerable number of foreign language versions of the Board's films made by the United Kingdom Ministry of Information, by the end of this fiscal year 38 versions had been made by the Board itself.



The following titles are representative of films adapted during the year for Spanish, Portuguese, German, Danish, or Dutch language versions:

NORTHWEST BY AIR	TRAPPERS OF THE SEA
WINGS OVER CANADA	FIGHTING SEA-FLEAS
ART FOR CHILDREN	MUSIC IN THE WIND
TORONTO SYMPHONY	PEOPLES OF CANADA
UNRRA	MONTREAL
GREAT LAKES	

(2) *Rural Films:* Among films in this group were included:

TREES THAT REACH THE SKY	
CERTIFIED FOR SEED	SOIL FOR TOMORROW
LAND FOR MEN	EARLY START

(3) *Animated Films:* The Animated film program comprises a series of animated sing-songs in both English and French for distribution primarily on the Rural Circuits, and animated treatments of Rehabilitation or Victory Loan themes. The English songs titled LET'S ALL SING TOGETHER, and French songs titled CHANTS POPULAIRES, are based largely on popular Canadian tunes and songs related to Canadian folklore. These cartoon films enjoy considerable popularity in the United States and Great Britain, and are well received on circuits and in schools in Canada. Among the Animated films produced in 1945-46 were:

O CANADA	THREE BLIND MICE
ACCENTUATE THE POSITIVE	GOOD-BYE MR. GYP
LET'S ALL SING TOGETHER Nos. 4, 5 and 6	
MY DREAMS ARE GETTING BETTER	

(4) *School Films:* To plan for future production in this field, discussions were begun with the Canada-Newfoundland Educational Association (later the Canadian Education Association) to establish a reference committee that could advise the Board on the use of films in schools. Many film subjects on the year's program have been made available for school use, but the following films were prepared primarily for distribution to schools and educational groups:

WEALTH OF THE FOOTHILLS	TRAPPERS OF THE SEA
LIFE ON WESTERN MARSHES	NEWFOUNDLAND, SENTINEL
BALLOT BOXES	OF THE ATLANTIC
EARLY START	

(5) *Sponsored Films:* Among the films produced for other government departments were:

**Armed Forces Subjects:**

Exercises ESKIMO, LEMMING, POLAR BEAR: (this was a series of training and information films totalling 17 reels based on the winter exercises of the Canadian Army in 1944-45)

SPOTTING FALL OF SHOT BY RADAR (British Admiralty)

HYGIENE FOR HEALTH

GUESTS OF HONOUR

PSYCHOLOGICAL FIRST AID

**Rehabilitation Information and Veterans' Affairs:**

BACK TO WORK

ROAD TO CIVVY STREET

ROAD TO RECOVERY

LAND FOR MEN

LIMBS TO ORDER

NEW LIMBS FOR OLD

VETERANS IN INDUSTRY (with PREFACE and TRAILER)

5 Rehabilitation Information Trailers.

**Savings and Finance:** Films dealing with the National Savings program and with information aspects of price control included:

INFLATION DANGERS

CANADA'S GREATEST VICTORY LOAN

WANT A LIFT (French)

KITCHEN COME TRUE

48 HOURS LEAVE

POST V-E DANGERS OF INFLATION

**Agricultural Subjects:**

BUSINESS OF FARMING

SOIL FOR TOMORROW

CERTIFIED FOR SEED

**Miscellaneous Films:**

Specialized film services on behalf of other government departments included the editing and completion of existing film material, or the undertaking of special or technical films for restricted use.

TIRE RESEARCH

VICTORIAN ORDER OF NURSES

FOOD IN EUROPE

PRO-REC IN BRITISH COLUMBIA

OF JAPANESE DESCENT



### **III. FILM DISTRIBUTION**

The chief functions of the Distribution Division are to provide circulation within Canada and abroad for productions of the National Film Board and to make available to Canadian audiences the best educational and informative films and filmstrips from other Canadian producers and from other countries. This exchange of visual media gives Canadians a better picture of their own and other countries, presents the Canada of today to the world and assists in developing a mutual understanding between Canada and other nations.

During the year this Division distributed films within Canada through five different channels: (1) Rural Circuits; (2) Industrial Circuits; (3) Trade Union Circuits; (4) 16mm film libraries; (5) commercial theatres. Foreign distribution was effected through National Film Board offices in the United Kingdom, United States, Australia and Mexico; through Canadian diplomatic and trade offices; and through commercial theatres and non-theatrical channels.

#### **CANADIAN THEATRICAL DISTRIBUTION**

The National Film Board's five series of theatrical short subjects, **WORLD IN ACTION**, **CANADA CARRIES ON**, **EN AVANT CANADA**, **WORLD IN ACTION** (French) and **LES REPORTAGES** or **COUP D'OEIL**, are sold in the same way as films by commercial producers and reach several hundred Canadian theatres through the medium of commercial film distributing agencies. During this year the following films were distributed: 13 issues of the **CANADA CARRIES ON** series and 11 issues of its French language counterpart **EN AVANT CANADA**; 5 of the **WORLD IN ACTION** series in English and 4 in French; and 23 issues of the French language newsreel, **LES REPORTAGES**, later re-titled **COUP D'OEIL**.

The Board also arranged theatrical distribution for **CANADA'S GREATEST VICTORY LOAN** and for two special short films issued in English and French, **SALUTE TO A VICTORY**, which was shown across Canada on V-E Day, and **THE WAR IS OVER**, screened the day before the war with Japan ended. **LEFT OF THE LINE**, produced by the United Kingdom Ministry of Information from British and Canadian film material, and **THE TRUE GLORY**, a feature film on the Allied campaign in Europe, which also included footage shot by Canadian combat cameramen, were special releases for which the National Film Board secured theatrical distribution in Canada.

Unedited footage on stories about Canada or the Canadian Forces overseas were supplied to newsreel companies and distributed by them to commercial theatres as part of their weekly Canadian and international newsreels. The 40 newsclips produced by the Board on a variety of topics of national concern were distributed in the commercial theatres by arrangement with Canadian film distributors.

#### **CANADIAN NON-THEATRICAL DISTRIBUTION**

In Canada, the demands of community groups for films to meet their specific needs grew steadily during the year and the policy of the Distribution Div-

ision was shaped to encourage maximum participation by the community in these film activities. Many requests were received for films to further health and welfare campaigns, to increase cooperation in civic beautification and safety drives and to arouse interest in educational and cultural projects. To meet such requests a more flexible method of distribution was required than that previously provided through the monthly circuits. The Distribution Division therefore assisted several communities across Canada in establishing their own film libraries from which films on particular topics could be drawn when desired. These new community film libraries have made 16mm films available to many groups that were not formerly reached through the Rural, Industrial and Trade Union Circuits. Thus the Board's non-theatrical distribution expanded to give more specialized service to a wider and more varied audience.

In addition to making 16mm films more readily available to Canadian audiences, the Distribution Division broadened the scope of its work during 1945 to provide research services and utilization material for film users. These new services are making possible a more selective choice of films that have been recommended by experts in specialized fields and a more intensive use of such films by the groups that see them.

### **1. *Rural Circuits:***

Monthly film programs are provided for Canadian rural areas through the National Film Board's Rural Circuits, which were first established in January, 1942. Each month the Board's field representatives operating the Rural Circuits carry a new program of 16mm films running from one hour to one hour and a half. Showings are made without charge in the parish hall, the school or any other suitable public building in the community. The choice of building and arrangements for opening and heating it are made by the individual community.

The evening film program for adults is preceded in each centre by an afternoon school showing. At such showings, instructional films secured from the provincial Department of Education are frequently used along with whatever films on the regular monthly program are judged suitable for school purposes. This service has made possible the use of films and filmstrips in many small rural schools that might otherwise have no access to the necessary projection equipment.

At the end of this fiscal year 85 full-time Rural Circuits were in operation throughout Canada, each of them reaching a minimum of twenty points. Thirteen of these circuits carried French language films; of these, 8 were in Quebec, 2 in Ontario and 1 each in New Brunswick, Manitoba and Alberta. An additional number of part-time circuits carrying National Film Board rural film programs were operated by such agencies as the Saskatchewan Wheat Pool and county federations of agriculture. During 1945 the number of showings given each month throughout Canada on the 85 regular rural circuits averaged 2,154 with a national attendance of 268,400 each month.



In each province the Rural Circuit work is carried on in cooperation with some provincial agency, usually either the Department of Education or the Extension Department of the provincial university. In Ontario, however, the headquarters of the Rural Circuits is at the Ontario Agricultural College in Guelph. Since the films distributed on the monthly programs touch on so many aspects of farm life, the Rural Circuit fieldmen work in close cooperation with federations of agriculture, district agriculturists and home economists, public health officers, women's institutes, cooperatives, churches and agricultural clubs. Further development of the film programs is planned to take more account of regional needs by the circulation of special supplementary films in selected areas.

The films shown during the year dealt with scientific agriculture, nutrition, health, community betterment, and various aspects of Canadian life and work. Among the films on farm production and marketing included on Rural Circuit programs during 1945 were *THE WARBLE FLY AND ITS CONTROL*, *FRUITS, VEGETABLES AND COOPERATION* and *CERTIFIED FOR SEED*. The Rural Circuits also carried films in support of the 8th and 9th Victory Loan campaigns. These films were frequently a stimulus to action. Showings of *EARLY START*, a film on boys' and girls' agricultural clubs, led to the organization of many groups of this sort. *LIBRARY ON WHEELS*, describing the work of the Fraser Valley Union Travelling Libraries, stimulated an interest in establishing similar libraries in other areas. Two films, *PHYSICAL WELFARE IN SWEDEN* and *VALLEY OF THE TENNESSEE*, demonstrating large-scale group projects in other countries, encouraged similar action by Canadian rural audiences.

Whenever possible, in addition to the regular monthly showings, the Rural Circuit projectionists provided film services at agricultural short courses and county fairs. During July and August the regular circuits were suspended and circuit operators visited less accessible areas that could not be reached under winter travelling conditions.

## **2. Industrial Circuits:**

The National Film Board Industrial Circuits were established in January, 1943, to bring films of national interest to Canadian industrial workers. During the year an average of 1,116 industrial showings were given each month to an audience that averaged 132,712. The Board's operators provided projection equipment as well as the films for these programs which lasted from fifteen to twenty-five minutes. Films were shown inside the plants during the working day on either the company's or the employees' time or on a combination of both depending on the individual agreement with the plant concerned. Through these circuits industrial workers saw films sponsored by such federal agencies as the Department of Labour or the Wartime Prices and Trade Board and films in support of national campaigns such as the Victory Loans and the National Clothing Collection. All these films were related to the Canadian war effort at home and abroad, and particularly to its industrial aspect.

### **3. *Trade Union Circuits:***

The Trade Union Circuits, providing monthly film showings for the members of 292 Canadian union locals, are a joint project of the Workers' Educational Association, the Canadian Congress of Labour, the Trades and Labour Congress of Canada and the National Film Board. During 1945, the average monthly attendance at the Trade Union Circuit showings was 26,426.

Films distributed on the Trade Union Circuit during the year dealt with such subjects as international organization for peace, racial and religious tolerance, and national public works and social security programs. These films were chosen by the National Labour Union Film Committee, composed of representatives of the sponsoring bodies. Discussion trailers to follow the films were produced by the National Film Board to encourage active interest in the main points raised. Relevant printed matter was provided by both the Workers' Educational Association and the National Film Board to facilitate further study of the subject matter of the films.

### **4. *Film Libraries***

During the fiscal year the number of 16mm film libraries in Canada increased from 44 to 83. This rapid growth indicates the vitality of the Canadian urban film distribution plans centering around the community film libraries. Most of the new film repositories are located in public libraries, although a number have been installed in Y.M.C.A. buildings, high schools and other suitable centres. Service groups, churches, business and fraternal organizations, women's organizations and other urban groups can readily obtain films suited to their individual programs and the circulation of non-theatrical films in urban areas has been greatly stimulated by this increased ease of access to suitable films. By the end of the year approximately 8,895 prints were available to Canadian non-theatrical audiences through the 83 libraries then in operation. Of these, 3,895 prints had been placed in the libraries by the National Film Board during the year.

Although community film libraries are established and maintained by the members of each community concerned, the National Film Board has played an important part in making possible their present growth. The Board's Field Representatives provide information on the proper storage and handling of films, give instruction on their maintenance and repair, and advise on efficient booking systems. A small basic stock of the Board's films is placed in each new library on long-term loan and additional prints are later distributed from time to time to these libraries on the same basis. To increase the selection of films available in each centre the Board has encouraged the inter-library exchange of prints at regular intervals.

The National Film Board has also been active in assisting communities to establish their own projection facilities. Projectors belonging to the Board have been placed in several centres for a limited time to enable local groups to become familiar with the possibilities of films for community purposes before purchasing their own equipment. In certain other centres as a temporary expedient the



Board has arranged for local individuals or organizations that own projectors to make their equipment available for community use by guaranteeing it against loss or damage and assisting with the cost of upkeep and repair.

By cooperative arrangements worked out with the organizations concerned and any local union projectionists, this projection equipment is operated by local Community Projection Services made up of people who want to be able to conduct showings for their own organizations as well as for other groups using films in support of their programs. When necessary, training in 16mm projection work is arranged by the Board's field representatives.

In most centres where film libraries and projection services have been established, community councils have been set up to promote the best possible use of films in connection with community projects. The National Film Board has been helping these councils to secure films on such subjects as juvenile delinquency, venereal disease control, rehabilitation and modern educational methods. These films are used extensively by community-minded organizations to rouse general interest in local problems and to stimulate constructive action. The average audience reached each month by these films during 1945 was 70,000, but the monthly increase was so rapid that the total for March was nearly 200,000.

## **5. *Special Distribution Services***

### **(a) Research and Utilization**

To assist groups with specialized interests to obtain the best films available in their particular fields, the National Film Board provided research services on such subjects as Labour, Public Health and Medicine, Welfare, Science, Education, Industry, Rehabilitation, Reconstruction and Housing. Panels of specialists in a number of these fields were formed to preview and evaluate films on their subjects from Canadian and foreign sources. Lists of the recommended films were then compiled by the research staff for reference purposes. This research program enables the Board's Film Production Division to avoid duplication of effort by providing it with a comprehensive survey of topics already adequately covered by films. To make the results of this research and these film reviews easily available a Master Classification system was begun that classifies by title and by subject all films considered useful for specialized distribution in Canada. All relevant factual data and expert appraisals are noted along with indications of the appropriate uses of each film.

In order to encourage the most effective use of films on matters of public concern, the Research Section prepared utilization kits containing film commentaries, pamphlets secured from various sources on the subject of the films, discussion guides and other related material. This particular service is intended not only to increase the value of the films themselves, but also to facilitate the use of pamphlet and poster material issued by adult education agencies and national welfare organizations by providing a single channel of distribution for all groups interested in each field. The first kits of this sort were distributed in September, 1945, to accompany the films *LIBRARY ON WHEELS* and *EARLY*

START, Other kits were later issued with such varied films as **NOW THE PEACE**, **VETERANS IN INDUSTRY** and **CERTIFIED FOR SEED**. These kits are sent to the Board's field representatives on whose circuits the particular films are shown, and to film libraries where prints of these films have been placed and from which the kits may also be borrowed.

### **(b) Preview Library**

From the Preview Library the Board's films and films from a wide variety of sources in the British Commonwealth, the United States and other countries may be secured for screening by groups wishing to view them before purchasing. The Preview Library thus makes available a wide choice of films to Canadian groups and institutions who are building their own film collections. At the end of the fiscal year more than 1,400 different titles were listed in this library, covering subjects that ranged from geography, agriculture and industry, to sports, arts and crafts, office practice and shop work. The services of the Preview Library are used extensively by government departments, national organizations and educational institutions as well as by individual civic bodies, associations and commercial firms.

### **(c) Convention Service**

At the request of national organizations the Convention Service provides films and the entire range of visual materials to supplement convention programs that have some national significance. This service also effectively emphasizes the value of the visual presentation of ideas for educational or informational campaigns. During the year the service was extended to forty conventions across Canada and to world conventions in New York and Cuba. Included in the list are the international Food and Agriculture Organization Conference at Quebec, the Dominion-Provincial Conferences at Ottawa, and many provincial educational conferences.

## **INTERNATIONAL DISTRIBUTION**

The films and other graphic materials that the National Film Board sends abroad are carefully selected to show Canada as a modern, industrialized nation, with a varied cultural heritage and an active interest in art, science, social questions and education; and with a wide range of commodities for trade — manufactured goods, raw materials, agricultural products, and a not inconsiderable market of twelve million consumers; a country, too, with much to attract the tourist in the way of beautiful scenery, historic interest, and sports of all kinds.

### **1. Theatrical Distribution**

During the year films in the **WORLD IN ACTION** series were distributed by United Artists Corporation and by other theatrical distributors to thousands of theatres in the United States, the United Kingdom and the other countries. Contracts were made with Películas Mexicanas and Clasa Filmes Mundiales of Mexico City and with several South American companies for the distribution



each month of the Board's Spanish and Portuguese films throughout Latin America and through other Spanish and Portuguese areas of the world.

#### **(a) Newsreel Distribution**

Semi-edited newsreel footage taken by the Board's cameramen was distributed through newsreels shown in the United States, the United Kingdom, Australia, South America and occasionally other countries, as well as to the U.S. Office of War Information in its United Newsreel, issued in eighteen languages.

#### **(b) Television**

Five different companies have acted as agents for the televising of National Film Board productions in the United States. By the end of the fiscal year more than one hundred of the Board's productions had been broadcast by television.

### **2. Non-theatrical Distribution**

Non-theatrical distribution of National Film Board and other Canadian films abroad continues to be effected through National Film Board offices in London, Washington, New York, Chicago, Mexico City and Sydney, Australia; through Canadian Embassies, Legations, and Trade Commissions in 25 different countries; and through various government and commercial distribution channels.

In the United States, 16mm prints are deposited in four regional libraries in New York, Chicago, Houston (Texas), and Los Angeles. Several U.S. Government agencies, such as the Navy and War Departments, have widely distributed the Board's films; and many colleges and universities also act as rental libraries for the Board. It is now the policy of the Board whenever possible not to give away its 16mm prints but to offer them for sale or rental through national distributors and regional dealers. At the end of the fiscal year, 33 subjects were being distributed under contract by various United States distributors.

In the United Kingdom, the London office of the Board arranges non-theatrical distribution through the Central Office of Information (successor to the Ministry of Information), the Ministry of Education, the British Council, the Central Film Library, the British Film Institute, the Scottish Central Film Library, the Workers' Educational Association, and other organizations interested in films. Selected subjects have been distributed by the British not only in the United Kingdom, but also in European countries, the Middle East, China, India, South America and elsewhere. These Canadian films have been re-recorded by the British in many languages — for example, Arabic, Chinese, Persian, Turkish and the Indian dialects.

In Latin America, non-theatrical distribution has been carried out through the official government channels, through Filmotecas Internacionales of Mexico and the Export Division of the Victor Animatograph Corporation, as well as through Canadian and British government offices and the film circuits of the British Council.

In Australia, considerable distribution of the Board's films has been effected through the State Film Advisory Committees, the Commonwealth Film Library, and the State Education Departments; in New Zealand, through the government's 16mm distribution channels; in South Africa, through the Union Education Department and several commercial film libraries; in Eire, through the Irish National Film Institute; and in Newfoundland, through the Newfoundland Film Board.

During the fiscal year, a total of 2,309 prints were sent out of Canada. This figure includes both 16mm and 35mm prints, and represents a considerable increase over the print shipments of the previous year. As film stock and printing time became more available after the end of the war the rate of shipment during the first three months of 1946 was much higher than that of the previous nine months of the fiscal year.

Of the 2,309 prints shipped, 240 were sold to the United Kingdom, the United States, Australia, New Zealand, South Africa, Eire, Newfoundland and other countries. The other 2,069 were sent on extended loan to 32 different countries. Most of these prints were in English or French, but a number were in Spanish or Portuguese and a few in other languages.

As only a small proportion of Canadian films distributed abroad are printed in Canada, these print shipment figures indicate only a fraction of the total circulation obtained by the Board's films outside Canada, some of which like PEACE BUILDERS have been printed in several hundred copies. In many instances the basic printing materials are shipped abroad. This is done for the Spanish theatrical series which is printed in Mexico City and for French theatrical films for Europe which are printed in Paris.

## **IV. GRAPHICS PRODUCTION AND DISTRIBUTION**

This Division comprises the following departments: Photo Services, Filmstrips, Photographic Displays, Informational Displays, Poster and Publication Design, Graphics Research and Graphics Gallery. These departments produce all visual media except motion picture films. During the first half of the fiscal year the energies of the Graphics Departments were mainly devoted to war information programs on behalf of the Department of Munitions and Supply, the Armed Forces, and the Wartime Information Board. After V-J Day, their work was mainly for the Departments of Agriculture, Health and Welfare, Labour, Finance, the National Research Council, the Canadian Information Service, and the Rehabilitation Information Committee. Government departments increasingly called on the services of the Graphics Division to assist in the planning and production of material for their coordinated information programs on such vital subjects as housing, public health, Canada's research facilities and rehabilitation.

### **PHOTO SERVICES**

The Photo Services department is the basic central production agency and repository for government photographs. It is equipped with good laboratory facilities, especially for large-scale production of photo enlargements, and it has its own staff of writers and photographers. Its units visit all parts of Canada on assignments for other government departments. In addition, Photo Services carries on a continuing program of making documentary and feature photo stories on various phases of Canadian life for use at home and abroad.

As the photo agency of the Canadian Government this department is responsible for photographing the Canadian scene for present use and for the historical record, and for maintaining and increasing the rich collection of carefully selected photographs, now numbering more than 100,000, which is the chief source of illustrations of articles on Canadian subjects. In this year, 45,000 prints and 20,000 mats, of which half were sponsored by other government departments, were distributed to Canadian daily and weekly newspapers and other publications. As these pictures are often not available from any other source, they serve an essential function in filling gaps in the pictorial presentation of Canadian life and activities. The Canadian Information Service and the Department of Trade and Commerce use these photos extensively to make Canada better known abroad and to sustain Canadian trade. Photo Services releases photographic stories in the United States to supplement the distribution of Canadian newsreel material. It also supplies photographs to support the themes of the Board's films and to be the basic material for the Board's filmstrips, posters, information and photographic displays.

### **FILMSTRIPS**

During the year the Filmstrips Department produced thirteen filmstrips, of which nine were for government departments: Labour, National Defence, Health and Welfare, National Research Council, and the Rehabilitation Information



Committee. Plans were made for the wider distribution of Canadian filmstrips in Canada, the United States and other countries. These filmstrips were shown to many educational groups and at national conventions to explain and encourage their use as an educational medium. New techniques were developed in the use of sound to accompany the filmstrip and of the sound filmstrip in colour.

## **PHOTOGRAPHIC DISPLAYS**

The Photo Displays Department was established to present ideas by means of large photographic exhibits or photo murals. It is equipped to design and construct three-dimensional panels and photo murals for showing in Canada and abroad. Photo Displays participated in the preparation of material for the Canadian exhibit at the Mexican Book Fair and an exhibit in Brazil. It produced a display on town planning with special reference to Ottawa, and on industrial design for the National Gallery, National Research Council, and the Central Mortgage and Housing Corporation. It also prepared exhibits and large animated maps for the Canadian Army and 100 display units on rehabilitation. Towards the end of the year it began production of a large-scale model of Ottawa and district for the National Capital Planning Committee. During the year the emphasis of its work changed from war information to the problems of the transitional period and to the pictorial representation of Canadian themes.

## **INFORMATIONAL DISPLAYS**

This new department was created during the year to produce small displays and photographic panels. These small displays are light, portable and inexpensive and have a wide appeal and application; they are designed to present a single theme effectively by use of pictures with explanatory texts. They are simple enough in design to encourage school projects. Such displays are now frequently used in conjunction with other visual media such as films, filmstrips and pamphlets to support an integrated information program.

Each month during the year a series of several photographic panels was issued on matters of immediate concern such as veterans benefits, employment possibilities, health information, and rehabilitation. These collotypes or photographic panels consist of paper sheets with pictures and sparse explanatory texts and are an example of a new development in the graphics field. They have been prepared in four languages in quantities as high as 8,000, but normally were distributed in English and French throughout Canada at 1,200 primary display points in such places as post offices, banks and retail stores.

## **POSTER AND PUBLICATION DESIGN**

This department designs posters, wallsheets, brochures, pamphlets and related graphic materials. In the early months of the fiscal year most of its work was for the Wartime Information Board or its successor, the Canadian Information Service, but later in the year the Armed Forces series such as CANADA DIGEST, CANADIAN AFFAIRS, CANADIAN AFFAIRS PICTORIAL, LOOKING AHEAD, and the two industrial series, WALL NEWS and

LABOUR FACTS were discontinued. In their places new assignments were undertaken for the Departments of Health and Welfare, Finance, Labour, the National Research Council and the Canadian Information Service. Every effort is being made by this section to improve standards of presentation of government information material, especially in relation to its design, art work, layout and typography.

## **GRAPHICS RESEARCH**

This new section was created to serve the needs of the Graphics Division, of all National Film Board production units, of government departments and of all who are interested in the pictorial presentation of ideas. It has a small Graphics Gallery with 2,000 posters, thousands of pamphlets, type books and samples of informational campaigns. The effective use of the picture in action that was made by all government information departments during the war can be assessed here for their application to peacetime Canadian information programs. For Canada to keep abreast of new graphics developments it is constantly necessary to gather examples of the best work done abroad and to carry out research and development projects in the most effective combination of the graphic skills of artists, architect, designer, photographer and writer.

## V. TECHNICAL DEPARTMENTS

The National Film Board as a self-contained production organization must have all the necessary technical facilities for the production of films, photographs, and other graphic materials. While the Technical Research Department and the Maintenance Department, and to a lesser extent the Animation, Camera, and Music and Sound Effects Departments, serve some of the production units of the Graphics Division, the technical departments are mainly concerned with film production. These comprise: Film Processing Laboratory, Sound Recording, Electronics Research, Technical Research, Camera, Music and Sound Effects, Animation, Optical Effects, Negative Cutting, Projection Services, Film Library and Engineering. All of these departments are coordinated through the Technical Services Office which is in close liaison with the Film Production and Distribution Divisions and with the Graphics Division.

The growth of the National Film Board since its inception in 1939 has required the training of a considerable staff in the intricate and many-sided technical aspects of film and graphics production. Since the war the technical staffs have been much strengthened by the return of former staff members from the Services, and by the addition of Service personnel highly skilled in electronics and chemistry. To prepare new members of the staff and to bring the training of all technical personnel to a higher level, an extensive training program was inaugurated during the year and 50 members of the staff volunteered for a general technical course lasting several weeks which consisted of a series of lectures given in their own time.

### FILM PROCESSING LABORATORY

The Film Laboratory is the largest single technical department, since through it film is routed at every stage of production, and a single production may call upon the services of the laboratory for between 100 and 200 operations, involving the use of many thousands of feet of film.

During the fiscal year the laboratory processed 7,600,000 feet of 35mm and 2,700,000 feet of 16mm film. The 35mm footage was slightly greater than last year while the 16mm footage was more than twice as great. The year was marked by further improvement of processing techniques, in spite of the difficulties of working in overcrowded and unsuitable space. The program to have all 16mm and 35mm release prints on fine-grain stocks was completed during the year. Experimental work was done in microfilm and in colour processing in order to keep abreast of advances in these two fields.

### SOUND RECORDING

This department is responsible for original recording and for the mixing of sound, music and voice tracks for final re-recording of all the Board's films. To improve these facilities the construction of a new re-recording channel was begun which will be used in a sound theatre that was specially redesigned for that purpose. Because of the introduction of more scientific controls there was a con-



siderable advance during the year in the quality of sound tracks; the improvement in the quality of dialogue and music tracks was especially notable. The sound quality of 16mm prints — which is usually aggravated by the poor acoustics of the average hall used for rural and urban screenings—is expected to be improved when a new 16 mm re-recording channel now under construction is completed. An improvement in 16mm sound has already been effected by the introduction of more exact controls and by better coordination of laboratory and sound department standards.

### **ELECTRONICS RESEARCH**

To maintain obsolescent sound equipment when it was impossible to replace it and to design and make supplementary equipment, the Electronics Research Department developed during the year to a point where it was capable of building complex items of sound apparatus. It kept abreast of all new developments in the field of sound recording in the United States. Research was begun in the use of recorders for location work.

### **TECHNICAL RESEARCH**

During the year the Technical Research Department was organized to take advantage of the latest development in the photographic field, to assist other departments in solving their technical problems, to plan new technical services and to undertake research and development projects within the limitations of existing quarters. In consultation with United States specialists work was done on the problems of colour photography, especially the calibration of lenses. In order to work out standard practices for the preservation of public documents, equipment was acquired and projects initiated in the microfilm field. The microfilming of all the Board's best photographs is under consideration so that Canadian offices abroad may have microfilm libraries of selected photographs of the Canadian scene. A number of chemical problems connected with film production were studied, especially the chemical analysis of water in order to ensure better control of the strength of developers. Experiments were carried out in night photography and research was begun in photomicrography for scientific films. Existing camera and lighting equipment was studied and modified to effect greater efficiency and economy. A special cold weather film development tank was designed for testing on Exercise Musk-Ox. The technical research ideas developed by this department in the film field are available to all the Canadian film industry, and as far as possible problems confronted by the industry are studied on request.

### **CAMERA DEPARTMENT**

The staff of the Camera Department was strengthened during the year by the return of several combat cameramen, many of whom had served their apprenticeship with the Board. A new anti-glare coating for lenses was most successful on the cameras used on Exercise Musk-Ox. This Exercise was an excellent proving-ground for the winter operation of camera equipment and added to

the considerable experience this department now has on shooting under conditions of extreme cold. During the year experimental work was done on colour photography and plans were made to improve the 16mm equipment of the department to handle the greater percentage of colour films that are included in current programs. In close cooperation with the Sound Department there was a further increase in the quantity and quality of dialogue shooting.

## **MUSIC AND SOUND EFFECTS**

The Music Department, in addition to the original music composed by members of its staff, went further afield to encourage more film music and composition in Canada. Four young Canadian composers wrote special scores for specific films. One of the Board's composers who wrote the scores for **SUFFER LITTLE CHILDREN** and **NEW FACES COME BACK** also composed the music for the American feature film **G I JOE**. Another staff composer, whose work **CHARPENTE** was played by Sir Ernest MacMillan in Toronto and later by Jean-Marie Baudet at the International Festival in Prague, wrote more scores in which Canadian folk-songs were used to advantage as the central themes. During the year the development of music in Ottawa was encouraged by using local musicians to record original scores for six films.

The filming of music in Canada aroused wide and enthusiastic attention. **A CITY SINGS** reflected the achievements of the Winnipeg Music Festival and two films on the Toronto Symphony were the first widely distributed pictures of a Canadian orchestra. These were received with appreciation in Canada and also in the theatres of Mexico and South America.

## **ANIMATION**

The Animation Department continued the production of films using French folk-songs and popular English songs. These are now being shot in colour rather than in black and white. Two techniques that were little used previously, two-dimensional jointed cut-outs and three-dimensional puppets have proved successful. Short animated films on such subjects as industrial and farm safety were also begun. Maps, diagrams and titles were made for other films by the service branch of the Animation Department.

## **OPTICAL EFFECTS**

The equipment of the Optical Effects Department was largely rebuilt during the year and the illumination systems of both the special effects camera and the tiling and animation camera were rebuilt to maintain them in service until new equipment on order could be delivered. The staff was strengthened by the return of former members from the Services and 131,000 feet were produced, or 13% more than the previous year. New and improved shooting techniques for animation and effects were worked out with the Animation Department.

## **NEGATIVE CUTTING**

During the year the Negative Cutting Department handled the great majority of the Board's 310 productions. In the making of two films on V-E and V-J Days, *SALUTE TO A VICTORY* and *THE WAR IS OVER*, members of the Negative Cutting Room were on continuous duty for as much as forty-eight hours.

## **FILM LIBRARY**

A thorough reorganization of this Library during the year and the introduction of simplified systems made for a reduction of 50% in staff for the same volume of work. A major problem was still the lack of adequate space for film storage, but provision was made for a new film storage building to reduce this great fire hazard.

The inflow of footage on the Canadian war effort and on the overseas activities of the Services increased considerably so that at the end of the war sufficient basic film negative was in the vaults to illustrate the entire history of the war in all its aspects—economic, political, sociological, industrial and agricultural, and military. The classification of this material and its arrangement in historical films is now being studied. After V-J Day the flow of combat film footage from overseas gradually declined and more attention could then be given to strengthening the basic production stores of 35mm black and white and 16mm colour film material on the Canadian scene.

## **MAINTENANCE**

An organization that produces film and graphic materials requires a well-equipped engineering section capable of handling all maintenance problems. The Engineering Department repairs and maintains film printers, developing machines, camera and cutting room equipment, and all the needs of the graphics departments. A number of items of film equipment that were not easily available were built in this department and over 2,000 individual repair operations were taken care of while training machinists in the special field of motion pictures.



## VI. PUBLIC RELATIONS SCREENINGS

During the year a special service was maintained and developed in Ottawa to screen films either from the Board or other sources for members of the House of Commons and the Senate, the press, staffs of government departments, diplomatic representatives of foreign governments, and special visitors from other countries. Screenings were also arranged for Canadian diplomatic and trade representatives about to leave for their posts abroad and for officials of the Canadian Information Service, the Department of Trade and Commerce, the Department of External Affairs and the Canadian Broadcasting Corporation interested in using Canadian films or in supplementing their distribution with other information material. Most of these screenings were in English or in French, but a number were arranged in Spanish, Portuguese, German, Danish and Chinese. The theatres used were the two small theatres at John Street, seating 40 and 60 respectively, or the auditorium at the National Research Council, seating 300. An innovation was the arrangement of regular monthly programs for those government departments most concerned with the use of films and the establishment of regular conducted tours of the film production laboratories for interested groups.

## VII. PERSONNEL

In this year of transition the turnover in personnel was greater than in previous years. A number of employees on leave with the Armed Forces returned to their positions and experienced technicians and administrative officers were taken on staff from the three Services to replace married women. On the other hand, a few of the Board's senior producers left to take other positions. In spite of such losses the staff position at the end of the year was more stable than at any previous time with a higher level of technical competence and experience.

Preference for all jobs that were suitable for men was given to veterans with overseas service. During the year 130 servicemen were employed by the Board of whom sixteen were former employees and seventeen had gained experience with the Film and Photo Units of the Services. Out of the 130 servicemen, 102 had seen service overseas. Three senior members of the production staff who had been assigned to film duty overseas with the Armed Forces also returned in the course of the year. Seven servicewomen were employed of whom three had overseas service.

Because of its large number of temporary employees the staff of the National Film Board is flexible and varies in direct relationship to the volume of work on hand. From a total of 720 at April 1, 1945, the staff increased to a peak of 787 at October 1, 1945, and declined to 747 at March 31, 1946, grouped as follows: Distribution, 34%; Technical Services, 20%; Film Production, 19%; Graphics Production, 15%; Administration, 12%.

## VIII. BUSINESS ADMINISTRATION

Further steps were taken during the year to carry out the recommendations of the Auditor General to improve the financial and administrative operations of the Board. Machine accounting was introduced in order that costs could be more quickly and efficiently accumulated. By the end of the year three electric book-keeping machines had been put into operation on cost records and the administration officers were provided with a complete cost statement each month. To eliminate many duplicate records and to effect a considerable reduction in staff, the Treasury Office and the National Film Board Accounting Office were combined into one accounting and paying unit under the direction of the Chief Treasury Officer.

Business practices in use throughout the Board were improved generally. Business management in the Graphics Division was placed under the general supervision of a Business Manager, and existing methods of procurement and receipt of prints in the Distribution Division were strengthened and simplified. The internal allocation of charges in the Film Production and Graphics Divisions was considerably improved after a cost accountant on loan from the Treasury Cost Section had surveyed these Divisions and made recommendations for better costing arrangements.

During the fiscal year, the Stores Branch was moved to give it more adequate space and a new system was installed to give quantity control of all items in stock so that adequate stocks could be maintained. The improved storage facilities have made it possible for the Purchasing Agent to purchase in quantity. Purchasing procedures were improved, especially in respect of service to other government departments.

## IX. FINANCIAL STATEMENTS

April 1, 1945, to March 31, 1946

### A. REVENUE

ORDINARY REVENUE	1945-46	1944-45
Services and Service Fees.....		\$66,099.13
Refunds of Expenditure.....		54.00
Miscellaneous.....	\$ 9,119.31	5,935.42
<b>Total Ordinary.....</b>	<b>9,119.31</b>	<b>72,088.57</b>

### SPECIAL RECEIPTS

Receipts in 1945-46 were derived from the sale, rental and distribution of films and include \$6,891.56 transferred from the Revolving Fund Account, being credit balances in 1944-45 Production Accounts.

Refunds of Previous Years' War Expenditures.....	13,890.21	4,243.04
Miscellaneous War Revenues.....	61,033.39	18,384.03
<b>Grand Total.....</b>	<b>\$84,042.91</b>	<b>\$94,715.64</b>

### B. EXPENDITURES

#### (1) ORDINARY ALLOTMENTS AND EXPENDITURES

Vote 230 (and Vote 537, Supplementary Estimates) National Film Board,  
including the Motion Picture Bureau.

	Allotments	Expenditures
Salaries.....	97,981.00	97,980.91
Cost of Living Bonus and Other Pay-List Items.....	6,929.00	6,928.21
Short Term Employment.....	29,000.00	29,000.00
National Film Program.....	255,936.00	255,935.45
National Film Program — Rural Circuits.....	392,000.00	392,000.00
Development of International Circulation of Films.....	239,500.00	239,432.95
Supplies, Materials, Printing and Stationery.....	30,000.00	30,000.00
Equipment.....	72,156.00	72,155.50
Travelling Expenses.....	5,263.00	5,195.34
Miscellaneous.....	17,200.00	17,200.00
<b>Total.....</b>	<b>\$1,145,965.00</b>	<b>\$1,145,828.30</b>

#### (2) SPECIAL WAR ALLOTMENTS AND EXPENDITURES

CURRENT ALLOTMENTS	Allotments	Expenditures
Special War Film Library.....	57,000.00	56,798.00
Stills Production and Distribution.....	136,000.00	133,331.45
War Information Film Program.....	1,087,000.00	1,087,000.00
Revolving Fund for Production of Films.....	500,000.00	113,535.52
<b>Total.....</b>	<b>\$1,780,000.00</b>	<b>\$1,390,664.90</b>

NOTE:—The annual Revolving Fund was to provide working capital. The amount expended represents the excess of disbursements over recoveries for the fiscal year, and equal accounts receivable, work in progress, stores, etc.

#### (3) TOTAL EXPENDITURES

<b>Total Expenditures (1 and 2 above).....</b>	<b>\$2,536,493.30</b>
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**C. SUMMARY OF SERVICES OR EQUIPMENT SUPPLIED TO DOMINION  
AND PROVINCIAL GOVERNMENT DEPARTMENTS AND TO  
OTHER ORGANIZATIONS**

NOTE: In addition to its own production program, the National Film Board produces films and other graphic materials to meet the particular needs of federal and provincial government departments. The departments concerned pay the actual costs of production.

The Board also acts on behalf of government departments in the purchase of film prints and other visual materials and of projection, motion picture and photographic equipment and materials.

Total of Film Production .....	\$ 451,795.88
Total of Film Prints sold .....	469,901.69
Total of other Visual Materials produced and sold .....	167,224.12
Total of Equipment purchased and sold .....	26,764.45
Total Film Stock sold .....	42,549.20
Total of monies received for special showings arranged by Distribution primarily on Circuits .....	77,758.85
<b>Total .....</b>	<b><u>\$1,235,994.19</u></b>

# 1. WORK DONE FOR DOMINION GOVERNMENT DEPARTMENTS

	FILM PRODUCTION	GRAPHICS PRODUCTION	FILM PRINTS	EQUIPMENT	FILM STOCK	CIRCUIT SPONSORSHIP	TOTAL
Department of Agriculture.....	\$ 10,092.85	\$ 1,530.17	\$ 4,844.49	\$ .....	\$ .....	\$ .....	\$ 16,467.51
Agriculture Food Board.....	6,000.95	307.89	.....	.....	.....	.....	6,308.84
Auditor General's Office.....	.....	.....	.....	.....	41,192.87	.....	41,193.80
Canadian Broadcasting Corporation.....	104,035.01	1,161.33	.....	.....	.....	.....	1,161.33
Canadian Information Services.....	19,330.49	84,702.98	169,747.59	2,189.86	.....	.....	360,675.44
Canadian Mutual Aid Board.....	2,400.00	773.15	.....	.....	.....	.....	20,103.64
Dept. of External Affairs.....	4,115.00	1,221.87	1,849.73	.....	.....	.....	5,471.60
Dept. of Fisheries.....	8,941.50	96.28	.....	400.00	.....	.....	4,611.28
Dept. of Insurance.....	24,084.43	4,996.12	16.68	.....	.....	.....	8,958.18
Dept. of Labour.....	.....	1,614.43	750.16	1,686.15	.....	24,163.85	55,680.71
Dept. of Mines and Resources.....	12,309.20	11,500.51	402.90	125.17	.....	.....	2,142.50
Dept. of Munitions and Supply.....	.....	.....	619.09	164.52	.....	15,075.00	39,668.32
Dept. of National Defence.....	.....	.....	.....	.....	.....	.....	.....
Army and Film Committee.....	54,962.70	18,202.26	115,868.84	1,898.20	.....	.....	190,932.00
Naval Services.....	311.25	.....	6,913.29	736.73	546.60	.....	8,507.87
Air Services.....	9,285.70	87.20	4,617.66	148.41	446.10	.....	14,585.07
National Gallery of Canada.....	.....	2,984.59	.....	.....	.....	.....	2,984.59
Dept. of National Health and Welfare.....	22,077.73	13,510.79	14,804.77	40.00	.....	20.00	50,453.29
National Research Council.....	.....	6,177.62	112.13	.....	.....	.....	6,289.75
National War Finance Committee.....	56,366.05	3,347.62	124,205.52	2,252.11	.....	14,500.00	200,671.30
Dept. of National War Services.....	6,032.71	629.15	.....	30.88	.....	.....	6,692.74
Post Office Department.....	4,798.01	1,071.88	.....	.....	.....	.....	5,869.89
Dept. Public Printing and Stationery.....	22.42	1,189.70	715.42	.....	.....	.....	1,927.54
Dept. of Reconstruction.....	50.47	2,653.07	.....	.....	.....	.....	2,703.54
Dept. of Secretary of State.....	1,125.00	342.29	.....	.....	.....	.....	1,467.29
Dept. of Trade and Commerce.....	336.00	2,280.09	49.79	.....	.....	.....	2,665.88
Dept. of Veterans Affairs.....	27,293.49	52.05	1,632.67	3,217.34	.....	.....	32,195.55
War-time Prices and Trade Board.....	60,182.38	909.95	495.65	.....	.....	24,000.00	85,587.98
	\$434,153.34	\$161,342.99	\$447,646.38	\$12,890.30	\$42,185.57	\$77,758.85	\$1,175,977.43

## 2. WORK DONE FOR PROVINCIAL GOVERNMENTS AND FOR OTHER ORGANIZATIONS

	FILM PRODUCTION	GRAPHICS PRODUCTION	FILM PRINTS	EQUIPMENT	FILM STOCK	CIRCUIT SPONSORSHIP	TOTAL
Province of Alberta.....	\$ .....	\$ 3.15	\$ 1,722.14	\$ .....	\$ .....	\$ .....	\$ 1,725.29
University of Alberta.....	.....	17.25	1,285.73	.....	.....	.....	1,302.98
Crawley Films Limited.....	306.58	2.45	1,209.31	909.11	.....	.....	2,427.45
Du-Art Film Laboratories.....	.....	.....	.....	3,187.94	.....	.....	3,187.94
Film Telephone Inc.....	.....	.....	1,143.15	.....	.....	.....	1,143.15
France Films Company.....	.....	.....	3,105.83	.....	.....	.....	3,105.83
Hudson Bay Company.....	599.07	945.35	.....	.....	.....	.....	1,544.42
University of Indiana.....	.....	.....	1,317.00	.....	.....	.....	1,317.00
Laura Secord Candy Stores.....	.....	1,207.50	.....	.....	.....	.....	1,207.50
Los Angeles Board of Education.....	.....	.....	1,451.00	.....	.....	.....	1,451.00
Manitoba Power Commissioner.....	4,000.00	.....	.....	.....	.....	.....	4,000.00
National Film Society.....	.....	.....	2,005.31	135.82	.....	.....	2,141.13
Province of Nova Scotia.....	378.19	276.00	523.25	.....	.....	.....	1,177.44
Province of Ontario.....	.....	1.75	2,286.72	.....	.....	.....	2,288.47
Provisional International Civil Aviation Organization.....	3,891.28	23.45	.....	.....	.....	.....	3,914.73
Research Enterprises Limited.....	8,467.42	.....	.....	9,641.28	.....	.....	8,467.42
Salvation Army Canadian War Services.....	.....	.....	197.84	.....	.....	.....	9,839.12
Service de l'aide a la Jeunesse.....	.....	.....	1,590.57	.....	.....	.....	1,590.57
Service de Cine-Photographie.....	.....	.....	.....	.....	.....	.....	.....
Province of Quebec.....	.....	.....	1,663.70	.....	363.63	.....	2,027.33
Government of South Africa.....	.....	.....	2,753.76	.....	.....	.....	2,753.76
United Kingdom Information Office.....	.....	3,404.23	.....	.....	.....	.....	3,404.23
	\$ 17,642.54	\$ 5,881.13	\$ 22,255.31	\$ 13,847.15	\$ 363.63	.....	\$ 60,016.76











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THE NATIONAL FILM BOARD OF CANADA

# ANNUAL REPORT

1946-47

"... [to help Canadians in all parts of  
Canada to understand the ways of living and the  
problems of Canadians in other parts ...]"

The National Film Act, 1939.



# THE NATIONAL FILM BOARD ANNUAL REPORT

**T**HIS is a report on the work of the National Film Board of Canada during the fiscal year 1946-47.

The report is directed to the Canadian people — the shareholders, in effect—whose taxes make the Film Board's work possible.

It is also directed to the hundreds of organizations—local, provincial, national and international—which make use of the Board's services, and to all workers in the field of visual education where Canadian methods and standards have earned world recognition.

The National Film Board was established early in 1939 as an agency to correlate all Canadian Government film activities.

Its purpose was to provide films interpreting Canada on much broader terms than the travel and industrial productions which then made up the bulk of the Government program.

The Film Board was not, therefore, a wartime creation.

Its present work remains the work for which it was originally designed, but on a far broader scale. For Canada's rapidly changing needs have constantly created new demands on the Film Board's services, and compelled it to expand its capacities and extend its field of usefulness far more rapidly than was envisaged eight years ago.

Under the pressure of wartime demands, Canada developed in a few years a documentary film organization regarded as a model by other countries.

Inquiries from Australia, Mexico, France, South Africa and Newfoundland, among others, indicate that Canada's experience is a valuable guide to them in planning their own national film projects.

At the same time, through the work of the Board, Canada has played a leading part in a worldwide expansion of the use of film as a medium of information and education. Technical improvements in the manufacture of 16 mm. safety film and projection equipment had opened up the field of the non-theatrical motion picture long before the war, but development had been slow. Wartime uses of narrow-gauge film proved the immense possibilities of this medium.

The Film Board, training workers to techniques in which few Canadians had any experience, overcoming wartime equipment problems, established a competent production set-up.

At its peak it has produced no fewer than 310 film subjects and processed more than 10 million feet of film in one year. It has established a library of more than 100,000 still photographs on Canadian subjects and produced thousands of posters, photographic displays, filmstrips and related graphic materials.

Not only has it produced on a large scale. It has distributed its own output. The Film Board entered the little-explored area of non-theatrical film distribution and pioneered in developing new methods which have been studied and adopted by other countries.

The annual attendance at rural circuit and urban library screenings of National Film Board films has now reached a total of five million. Outside Canada, National Film Board productions are shown non-theatrically in 35 foreign countries. This supplements an estimated theatrical audience of 24 million a year in Canada and 70 million a year outside Canada, in theatres showing Film Board productions on their regular programs.

All this is by way of recapitulation because 1946-47, the first full peacetime year in the Film Board's history, naturally marks a turning point. The changes and adjustments of the present will go a long way toward determining the Film Board's place in Canada of the future.

In 1946-47 out of its Parliamentary vote of \$2,290,148 the Film Board spent \$814,115 on motion picture production on its own program; \$104,401 on production and distribution of still photos, posters, displays and other graphic materials; \$816,787 on distribution of films in Canada and \$195,859 on similar distribution outside Canada; \$354,289 on administrative costs. In addition, the Film Board produced for Government departments and other agencies films to the value of \$456,650 and still photos, posters and displays to the value of \$154,874. Revenue from sale and rental of films, still photos, silver recovered from film, etc., totalled \$67,133.

The Board's work as a service agency is, therefore, an important factor in determining the size and scope of the organization as a whole.

In the long run the pattern of the Film Board's usefulness to other departments will take definite shape under normal conditions. In the meantime the basis of operation will continue to be the Board's own program, considerably reduced by a cut of \$200,000 in the Film Board's 1947-48 appropriation and by the impact of rising costs in film production and the film industry.

All this, naturally, has called for retrenchment. Reorganization which began in the year under review is still continuing. Administrative procedures have been tightened up and organization simplified throughout the Board. Staff has been reduced by 93 employees to a total of 654, as part of a planned reduction to meet peacetime requirements.

Production declined from 310 film subjects in 1945-46 to 214 subjects in 1946-47 — representing 90 complete

films as distinguished from trailers, newsclips and other subjects: but this drop in volume was compensated for by a rise in quality. Many of the films were more ambitious and more complex than any previously attempted. They showed marked technical improvement and proved that the production staff of the Board is maturing rapidly and is now capable of any form of production that may be required of it.

In the Graphics Division, although net expenditure was reduced by approximately \$31,000, the overall drop in sponsorship was very slight, amounting to about \$4,000. There was an increase, in fact, of \$7,000 in sponsored work by the Photo Services section, reflecting an even greater use of still photographs for departmental purposes. Technical and creative standards throughout the entire Graphics Division showed steady improvement and there was a marked advance in efficiency in spite of a 20% cut in staff.

In Film Distribution, although the rural circuits operated solely by the Film Board were reduced in number from 85 to 67, and although Trade Union and Industrial Film Circuits were discontinued, there was a great increase in film circulation in Canada and abroad. The most significant development was the growth of film libraries which expanded the work of the Board in urban areas and provided for continued service to industries and trade unions.

What has happened, in short, is that Canadian communities have become film-conscious. Not movie-conscious, but film-conscious; aware of the motion picture as something much greater than a medium of casual entertainment.

With the realization that good films are available through the Film Board in almost every field of human interest, the people themselves are seeking out the product. The field representative whose monthly visit with a travelling projection unit was once regarded as a dubious experiment now finds himself helping the same communities to establish their own film library projects to make films as accessible as books.

This report, while indicating reductions in the physical volume of the Board's output, is nevertheless a report of growth and progress. With less money at its disposal, the Film Board is doing better work and conveying that work to more people than ever before.

This has been possible only because thousands of people outside the organization have recognized its unique place in Canadian life and have given freely of their help.

The rural circuits, for example, owe their success to the co-operation of provincial governments, to municipal and township officials, to school





STUDENTS OF BANFF SCHOOL OF FINE ARTS PAINTING AT MORaine LAKE, ALBERTA

boards, church groups, women's institutes, rural societies of all kinds, in all parts of Canada.

Only by the hard work and enthusiastic support of all these people has it been possible to show films regularly on 157 Film Board and sponsored rural circuits to a total attendance of 2,709,352 during the year.

The 156 Film Libraries and 193 Community Film Councils which circulated more than 4,000 prints of 667 film subjects during the year are founded on the co-operation of local Public Libraries, provincial Departments of Education and University Extension Departments, on the help of Junior Chambers of Commerce, Y.M.C.A. officers, local school boards, service clubs and volunteer workers

in every Canadian province, in the Yukon and Northwest Territories.

The co-operation of private industry and the National Labour Union Film Committee has made possible the continued production and distribution of films of special interest to industrial workers and trade union members, filling the gap created by discontinuance of wartime circuits.

Film service to women's groups throughout the Dominion has grown enormously during the year. This has been due to the work of members of the National Council of Women, the I.O.D.E., Women's Institutes and Home Makers Clubs, Junior League, Business and Professional Women's Federation, University Women's Clubs, Cercle des Fermières, La Fédé-

ration des Femmes Canadiennes Françaises, Women's Volunteer Service Centres, Mothercraft Society, Y. W. C. A., Girl Guides, National Council of Jewish Women, Canadian Nurses Association and Canadian Women's Press Clubs. Training schemes for women community projectionists have been undertaken in many centres; prints have been purchased by women's organizations and women film convenors have joined film councils. In fact, the demand for film service by women's groups has expanded so greatly that the Film Board is unable to meet all the requests.

Provincial Departments of Education, the Canadian Education Association, the Canadian Teachers' Federation, members of school boards





HIKERS PAUSE FOR A REST IN MOUNT DOUGLAS PARK, BRITISH COLUMBIA

all over Canada, and the hundreds of teachers who recognize the value of film as a teaching aid have made possible the great expansion in the use of schoolroom films.

The Canadian film industry, by the co-operation of distributors and exhibitors, has been generous in its support. This was particularly true during the war, when the theatrical screens of the country were placed at the service of the nation, and it has continued. Granted that films are played solely on their merits, by booking 30 Film Board pictures and scores of newsreels into 325 theatres with an estimated monthly audience of 2,000,000 people during the year, the commercial motion picture industry has given the Film Board the practical support that makes its theatrical production program possible.

Canadian newspapers, especially those in the weekly field, have reflected community interest in Canadian

films by giving space to news of distribution and production activities and in extensive use of the Film Board's photo services and releases. Canadian radio, both public and independently-owned, has consistently co-operated with the work of the Film Board.

And even a rough survey of all those people who have played a part in the success of Canadian films abroad would demand a great deal of space. Members of embassies and legations, High Commissioners and Trade Commissioners, officials of UNRRA and UNESCO, FAO and the Allied Control Commission, representatives of Canadian and foreign film companies—these are only a few of those who have helped distribute the Board's films in 40 countries, in six languages.

All this means that the work of the Film Board is actually the work of thousands of people who have made it a remarkable community effort because they believe it offers some-

thing concrete to themselves and to Canada. Without their help, the same results could not have been achieved at any price.

This does not mean, of course, that the distribution of films to the most remote parts of Canada and all corners of the world is dependent on good will alone. But it does mean that our distribution dollars are well spent and that they go a long way.

Film distribution costs amounted to \$1,012,646 in the year. More than four-fifths of this money—\$816,786—was spent in Canada. The remainder paid for distribution services abroad, including the maintenance of offices in London, New York, Washington, Chicago, Mexico City and Sydney.

The cost of film production was also modest in relation to results. Films commissioned and paid for by Government departments and other agencies were produced at a cost of \$456,650. Films produced on the Board's own



program during the year cost \$814,114. The total, \$1,270,765 represents the production cost of 204 reels of sound film in various languages, in the form of 90 complete productions and in lengths from one to six reels, and numerous short items.

Because the very nature of their work calls for getting to the heart of the Canadian scene, the Film Board production crews seldom work in studios. Most of their shooting is done "on location" which, to the commercial producer, is the most expensive and most hazardous part of film-making. This business of using Canadian homes, offices and factories as settings, of sending film crews out to big city and tiny fishing village, to ranch and lumber camp, farm and mine is the very essence of documentary film-making: the only way of making authentically Canadian films truly reflecting Canadian problems and backgrounds.

Film makers in other countries, craftsmen who understand the peculiar problems involved, have frequently recognized the Film Board's development of a production group which has earned a high reputation in the film world. In the early days of the organization, the motion picture field in Canada had been so limited in opportunity that few trained workers were available. Experience during the war years, the advice and help of film makers from abroad has resulted in the training of the body of Canadians who now carry on the production program.

Films on agricultural subjects are having notable results in helping Canadian farmers improve standards and increase production. Films are playing a big part in the Dominion-wide drive to raise the level of Canadian health. A series of four films on

accident prevention has been credited with reducing the industrial accident rate wherever the films have been shown. The tourist business is stimulated by distribution of Canadian films abroad. Canadian export trade is helped by the deeper understanding and more detailed picture of Canadian resources created by Canadian films in foreign countries. These are the more obvious examples. In no case is there an easy box-office barometer to determine cash return, but it can be fairly said that few investments of the Canadian taxpayer are so amply repaid.

The whole value, however, must be assessed in terms other than financial. The film is doing vital things in Canada:

- It is giving Canadian communities better understanding of their own problems and better knowledge of how to solve them.
- It is creating a better understanding among Canadians by interpreting widely separated communities to each other.
- It is contributing to the education of Canadians by widening the field of visual instruction.
- It is enriching the self-respect of Canadians by telling the story of Canadian achievements.
- It is interpreting Canada and the Canadian scene to the people of other countries, and interpreting other nations to Canada, thus promoting international understanding.
- It is broadening the opportunities for Canadian creative workers, not only by informational films on cultural subjects, but by providing an outlet for the work of Canadian composers, musicians, artists and writers.

- It is contributing to the betterment of Canadian health by conveying information on methods of sanitation, protection of food, milk and water supplies, accident prevention and by special films assisting advances in medical science.

- It is stimulating the Canadian film industry as a whole by broadening the non-theatrical uses of film, by establishing high Canadian standards of production, by training experienced film workers and by the exchange of equipment and personnel.

- It is contributing to the sum total of world knowledge by its educational films, by Canadian research in film production techniques and distribution methods, by establishing such leadership in the uses of non-commercial film that other nations are basing their own government film organizations on the Canadian model.

A wartime investment in plant, training and equipment has given Canadians a peacetime asset which can be just as effective as they care to make it. Whether Canada keeps stride or slackens pace, other nations have a lively realization of the new importance of film—especially large-area countries. Such countries have proven the film's power to inform and knit together scattered populations. Export-trade countries have found it unequalled as a show-window and promoter of friendly understanding.

Canada has assumed a commanding position in the use of this great medium of human communication. This report of the Film Board for 1946-47 is the story of an important year in its history, a year of adjustment on all planes of effort, and yet withal a year of progress in Canada's use of the film by and for Canadians.



THE FILM BOARD CAMERA CATCHES FUTURE CITIZENS SHAPING THEIR PERSONALITIES FOR THE LIFE THAT LIES AHEAD





APPLE ORCHARDS IN BRITISH COLUMBIA'S OKANAGAN VALLEY  
EXPRESS THE BROAD SWEEP OF THE CANADIAN SCENE

# 1

## MOTION PICTURE PRODUCTION

Year by year, from the Board's film production program, the motion picture screens reflect the Canadian scene, the problems and progress of the Dominion. The films of five years ago mirrored the urgencies of Canada at war. The films of today catch the image of Canada facing up to the riddles of readjustment.

*New Faces Come Back*, *The Third Freedom* and *Objective Security* indicate some of the things Canada is doing about problems of rehabilitation. *Workers on the Land*, *Operation Employment* and *Building for Tomorrow* study the postwar situation in rural and urban employment. None of these are glittering distortions of a Canada where everything is for the best in the best of all possible worlds. They tackle problems of the time and

try to show what we are doing or what we can do about them.

Then there are films such as *Voice of Canada*, *River Watch*, *Ski Skills* and *White Safari*, which take the audiences behind the scenes of Canadian radio, out into the Gulf of St. Lawrence, to the Laurentian ski slopes and far into the Barren Lands. Variety of subject and background is the keynote of the program.

Although the Board's film production list has two major divisions—theatrical and non-theatrical—the classifications are not rigid. Because every film is made with an eye to the widest possible distribution, many pictures originally designed for theatrical showings are later released in 16mm. versions to film libraries and non-theatrical circuits. On the other hand, films of unusual dramatic appeal, aimed primarily at the non-theatrical audience, often find favor with distributors and are edited into new versions for showing in commercial theatres.

Of the eighteen regular theatrical releases, six films were completed in the *World in Action* program. Designed for international distribution, these films dealt with international and world affairs in which Canada has a special interest, such as export trade, housing, and the work of United Nations' agencies of which Canada is a member.

Twelve releases were shown in the well-established *Canada Carries On* series which has just completed its seventh year depicting a cross-section of Canadian events and achievements. Two of the films had special reference to Canadian industrial development; three dealt with subjects of public concern in the field of citizenship and social responsibility; three portrayed distinctive aspects of Canadian social life and three discussed Canadian scientific developments. The range of themes ran all the way from the Canadian fashion industry to fisheries research work on the Gaspé coast.



Ten subjects were released in the *Vigie* series, a program of original films produced for French-language theatrical use. The subjects related to the industrial, agricultural and cultural life of the French-Canadian people. Three of the original French films of this series were released in English-language versions on the *Canada Carries On* program. French-language versions of films in the *World in Action* series were released theatrically as well as French-language versions of a number of *Canada Carries On* productions.

The newsreel division produced 23 film stories during the year in its program designed to increase the Canadian content of commercial newsreels. A number of newsreel stories from China were placed with newsreel agencies on behalf of UNRRA, which had contracted with the Board for services of a cameraman to record the work of shipping and distributing UNRRA supplies to China. Sixteen newsclips, special short trailers appended to the regular commercial newsreels, were prepared as information material or emergency appeals for Government departments on such subjects as Fire Prevention Week, National Health Week and Community Chests Appeal.

A short feature film specifically designed for world theatrical distribution to children's audiences, was commissioned by the Children's Entertainment Film Division of the J. Arthur Rank organization as part of a long-range program to encourage better films for children. Experimental in approach, because the field of the children's film has been little explored, the production, *The Boy Who Stopped Niagara*, made extensive use of studio sets and professional players. It was a completely satisfactory test of Film Board facilities and personnel to meet the complex demands of the more elaborate type of story film.

It is in the vast field of the non-theatrical film that the Board has led the way. The non-theatrical film production program, therefore, is the mainspring of the Film Board's work.

During the year, 89 new productions were delivered as non-theatricals. Of these, 31 films were commissioned by other Government departments. The remaining 58 constituted the Board's own program.

Films for Government departments included productions for Agriculture, Health and Welfare, Labor, National Defence, Veterans' Affairs and the Canadian Travel Bureau. Films on the Board's program came under the general headings of Interpretive, Rural, Animated and School Films.

Interpretive films are subjects of general information value meant to interpret the regions and peoples of Canada to each other and to interpret Canada to other nations. Complementary to these were the foreign language versions for distribution abroad. During the year nine films were delivered in Spanish-language versions and eleven in Portuguese for

distribution, primarily, in Latin America.

The Rural Film program, in addition to subjects commissioned by Government departments, included a number of special subjects for rural audiences; productions such as *Rural Health*, *Farm Electrification* and *Vegetable Insects*. All these films were in color.

Work was continued during the year on the program of animated folksongs based on popular Canadian songs. The series title of the English-language films is *Let's All Sing Together* and French-language films in this category are in two series, *Chants Populaires* and *Chansons de Chez Nous*.

In addition to certain classroom films completed during the year, work was begun on a program of revising a number of productions for showing in British schools, following arrangements made with a representative of the United Kingdom Ministry of Education. *The Policeman*, first in a series of four children's films dealing with civics and prepared in consultation with a committee of the Canadian Education Association, was completed during the year.

Non-theatrical films in the French-language program included productions of the *Vigie* theatrical series and *Canada Carries On*, six issues of the Canadian Screen Magazine and French-language versions of 20 films originally produced on the English-language program.

Under the terms of the National Film Act, 1939, the Board is responsible for all government films. Some of these, contracted through the Board, have been allocated to commercial producers. There has also been some exchange of personnel between independent producers and the Board. This is part of the policy of cooperating in the development and expansion of film production in Canada.

That expansion during 1946-47 can be attributed in some measure to the stimulus of Film Board success. By opening up the huge non-theatrical field during the war years, by training Canadians in the techniques of film production and by proving that Canada can make good films, the Board's motion picture production program has been a healthy and invigorating influence on the industry as a whole.

HARD ROCK MINERS WORKING AT THE FACE, FLIN FLON, MANITOBA





Good films are not enough; they must reach the people. Distribution expanded on every front during the year, both theatrically and non-theatrically, within Canada and beyond our borders. The most encouraging domestic development was the growth of films libraries, film councils and community projection services in all parts of Canada. International distribution, restricted during the war, increased so rapidly in so many directions that 41 commercial film distributing companies abroad and 24 foreign government agencies have requested distribution rights or have asked for a regular supply of Canadian government films.

In Canada, theatrical distribution continues at a high level. Theatres which booked the Film Board's wartime productions as a war service continue to show the Board's peacetime theatrical films as a measure of good business, because audiences like them. The 30 short films released by the Board to theatres during the year received over 20% of the playing time available to short subjects in 325 theatres, to an estimated monthly audience of more than 2,000,000 people.

Distribution included 12 subjects of the *Canada Carries On* series, nine subjects of *En Avant Canada* (French-language counterpart of the same series) and eight subjects of the French series *Vigie*. Additional special subjects included Film Board productions shown to Canadian children through the Odeon Children's Movie Clubs, such as *Toronto Symphony No. 2*; *Out of the Ruins*, a three-reel subject on Greece, and *Exercise Musk-Ox*, a feature-length film. There were also 23 newsreel stories, unedited footage covering matters of outstanding interest to Canadians. These were supplied to and distributed by newsreel companies through commercial theatres. Many of these newsreel stories received world-wide coverage.

In the non-theatrical field the distribution of films was carried out through two main channels—in rural areas, through the Rural Film Circuits and in urban areas, through Film Libraries. The Rural Circuits are operated by field representatives of the Board or by provincial and local organizations cooperating with the Board. The libraries are operated by university extension departments, departments of education, public libraries, the National Film Society or by community film councils. The Board places films on loan to the libraries which, in turn, make them available to the public.

Because of budget limitations the number of Rural Circuits operated by the Board was reduced. These now number 67 as against 85 the previous year. On the other hand the Board was able to promote a striking increase in the number of supplementary circuits operated by school divisions, provincial departments of education and agriculture, Alberta and Saskatchewan Wheat Pools and county federations of agriculture, and by the Union des Cultivateurs de Québec. There were 90 of these circuits by March, 1947, bringing the total to 157 rural circuits. The number of showings given on the rural circuits each month except July and August averaged 2,824, with an average monthly audience of 258,351 and total rural audiences of 2,760,443 for the year, an increase over 1945-46.

Much of the attention of the distribution staff has been devoted to helping communities and provincial agencies to develop their own film services. Although the field staff in urban centres was decreased by 83%, there has been more than 100% increase during the year in the number of communities with film libraries and community projection services, and the total urban audience increased by 20%. Film libraries increased in number from 83 to 156, and by the end of the year 195 communities had organized community film councils or projection services. The Film Board made 6,365 prints of films available to the Canadian film libraries during the year and these were shown to an average monthly audience of 240,000 people, a total audience of 2,481,000 for the year. This was more than three times the average audience secured in this way in 1945.

Great progress was also made in various areas of specialized distribution. The Industrial Circuits and Trade Union Circuits, both wartime measures, were discontinued in the spring of 1946. To fill the gap, a preview service of films useful in industrial training was provided to firms in all major industrial centres; Industrial Film Councils have been set up in five large centres, and in smaller places the industrial firms frequently participate in the community film council and support and use the local film library. Trade unions are also joining local film councils and forming their own film councils.

Working in co-operation with the Department of National Health and Welfare, a national health film library has been built up and put into distribution through the National Film Society of Canada. A national medical film library has also been set up with the co-operation of major medical teaching centres in Canada.

A special service to women's organizations was launched during the year. Liaison was established with national women's organizations and more than 1,800 "Films for Women" kits were issued, each containing a catalogue describing some 200 relevant films available in film libraries throughout Canada. The demand for film services by women's groups is greater than the Film Board can meet.

The Distribution Division has co-operated with provincial departments of education and educational organizations in making a wider selection of films available to Canadian schools. Regional offices work with provincial authorities and teachers or through the school showings on rural film circuits. Films distributed to rural schools are accompanied by teaching guides. As a joint project of the Canadian Education Association and the Film Board, a system of evaluating educational films on a nation-wide basis was set up for the first time in Canada.

Additional services included wide distribution of 66 filmstrips through the regional offices, shipments of 224 informational displays to government departments, regional offices and conventions, and the important service of providing films and visual material to convention programs. This service was extended to 75 conventions which included youth organizations, women's and welfare organizations, adult education groups, church groups, arts and crafts associations, agricultural conferences, fairs and exhibitions, civic and education groups, medical and health associations, labor and industrial organizations and library conventions.

### International Distribution:

Foreign distribution in both theatrical and non-theatrical fields showed marked expansion during the year. Distribution outlets have been established in 35 countries abroad and exploratory contacts have been made in 30 other countries. More than 100 film prints are shipped abroad each month and hundreds of additional copies are printed from duplicate negatives shipped to Film Board offices outside Canada. More than 600 letters a month come from foreign countries requesting films. At the Canadian Embassy in Paris it is said that one visitor in three calls on film business.

Theatrical agreements have been given consideration during the year to take advantage of the most effective channels in each country. In the United States distribution is made through established commercial agencies in line with the prevailing prac-



tice of the United States Government and other foreign government agencies in that country. An average of three or four Canadian films a week are booked in newsreel theatres in large American cities, and 12 commercial firms distribute Canadian film subjects under contract. Copies of Canadian films are deposited in four commercial rental libraries, Canadian films have been bought by U. S. Government organizations and large numbers of prints have been bought or rented by schools, universities, municipal and state departments and national organizations and industrial firms.

In the United Kingdom theatrical release is effected through 31 theatres in the News and Specialized Theatres chain, through 246 outlets in the Odeon Children's Circuit and 30 theatres in the Monseigneur chain. Arrangements have been made with United Artists for release of Canadian films in England, Scotland, Wales and Northern Ireland. United Artists have also released French-language versions of Canadian films in France, Belgium, Switzerland and North Africa. Regular monthly releases of Spanish and Portuguese-language versions of Canadian films are made in Mexico and Latin-America under contracts with commercial firms. A number of special releases have also been made in Brazil. In Australia and New Zealand a contract for

theatrical distribution by Metro-Goldwyn-Mayer is in negotiation and discussions are also under way for French theatrical distribution through the Alliance Cinématographique Européenne.

The international audience reached by Canadian films through commercial distribution during the year was estimated at a figure nearing 70,000,000.

Film shipments have been made in quantity in the past year to a number of countries which in wartime received little or nothing in the way of a regular print supply. These included Norway, Denmark, Sweden, Portugal, Greece, Malaya, India, the Belgian Congo, China and Japan. Print shipments to France, Belgium and the Netherlands have been increased to meet heavy demands in these countries. Theatrical distribution to Germany has been effected through the Allied Control Commission, and non-theatrical through UNRRA and officers of displaced persons' camps. Numerous requests for Canadian films on agriculture, health, nutrition, child welfare, Canadian industries and natural resources have been received as a result of Film Board participation in international conferences.

In Mexico and Latin America, through embassies, legations, trade commissioners and the Film Board

office in Mexico City, there were 212 screenings with an attendance of 206,800 in a ten-month period. Canadian films enjoy wide distribution in South Africa. Through the offices of the trade commissioners in Capetown and Johannesburg 400 screenings of Canadian subjects were held during the year. In Australia films are shown through the Film Board office in Sydney, the office of the High Commissioner at Canberra, the Trade Commissioner's office in Melbourne, as well as the film libraries of Tasmania, South Australia, Victoria and New South Wales.

In New Zealand new distribution outlets will be opened when the New Zealand National Film Library establishes depots in Auckland and Christchurch. A film library is maintained in the office of the High Commissioner at Wellington, which reported an average of 911 shows with an audience of 156,223 over a ten-month period, while the New Zealand Film Library reported 236 shows over a five-month period.

In the course of the year 2,861 prints were shipped to Canadian Government offices abroad, an increase of 552 over the previous year. Total prints sold abroad amounted to 1,422, and printing materials for 54 different subjects were sent out to cover 40 countries in six different languages. From these, hundreds of copies were made for world-wide circulation.

A CLASS IN ARCHITECTURE AT THE UNIVERSITY OF MANITOBA STUDIES FOR THE NEEDS OF TOMORROW





# 3

## GRAPHICS DIVISION

In common with all divisions of the National Film Board, the Graphics Division made progress during the year in improving the quality of its output against a reduced volume. Because the production of graphic materials covers a very wide range—each type of work demanding special techniques and abilities—the job of consolidating its services and establishing new routines was one that called for a good deal of careful study. It was managed, however, without cramping the effectiveness of any of the sections. The sections formerly dealing with Posters and Publication Design, General Displays and Informational Displays were consolidated and the work of the Photo Services section was greatly simplified when the Information Division of External Affairs established its own photo-editing bureau and took over foreign distribution of photographs.

Re-organization of Photo Services, which includes the laboratory, library, photographic, editorial and business sections, was affected during the year and operations were put on such a basis as to avoid competing with private photographers. There was a great increase in distribution of prints to Canadian and United States publications. These are distributed in answer to requests and numbered 31,151 during the year as against 18,502 in 1945-46. In addition to its work on behalf of other departments of Government, Photo Services produced during the year 12 major photo stories which appeared in publications with a combined daily and weekly circulation of 12 million.

Net expenditure by Photo Services was \$58,786 as compared with \$79,990 the previous year and sponsorship showed an increase of \$7,000 to a total of \$87,522. This was due to greater use of its facilities by the Departments of Trade and Commerce, Agriculture, National Health and Welfare, Mines and Resources and the Information Division of External Affairs.

From 16,380 new negatives on scores of Canadian subjects more than 10,000 were placed in the library file. The laboratories turned out 160,000 prints during the year, as against 184,180 the previous year, and print quality showed a marked improvement. A photo services catalogue of 100 pages of the best Film Board photographs on Canadian subjects was initiated, to be distributed to trade commissioners, embassies and government offices abroad. The Photo Services section of the Board faced 1947-48 as a firmly integrated organization capable of meeting all Government needs in the field.

During the year 27 general displays were produced. These included the large "Design in Industry" display for the National Research Council and the National Gallery, which was shown throughout Canada, a ten-panel display "Films and the Library", shown throughout the Dominion and at the American Library Association Congress in Buffalo, a display on Canadian scientific

YOUNG CANADIANS  
BUILDING A MODEL  
FOR A COMMUNITY CENTRE







A CATTLE RANCH NEAR KAMLOOPS, BRITISH COLUMBIA

achievement produced for the National Research Council and shown at the General Conference of UNESCO in Paris.

A new type of display—light, transportable and inexpensive—specially adapted to Canadian requirements, was developed during the year. Originally designed to meet Film Board requirements at local conferences and rural screenings, this type of display is now being used by several Government departments. The Department of National Health and Welfare made these displays available to provincial health education officers after testing an experimental set. In all, a total of

166 displays was produced, representing original orders and many repeat orders. Paper displays reached a total of 10,500, including 3,000 copies of a six-sheet collotype display widely used during Immunization Week.

During the year 21 filmstrips were completed, 18 of these for various sponsors. Several new techniques were developed in this convenient medium and a program of inexpensive black-and-white filmstrips was initiated with classroom needs in view.

In addition to the regular work in Photo Services and Displays, and the production of booklets and posters for various Departments, a unique

project has been the execution of a maquette of the Ottawa Federal District for the National Capital Planning Committee. Other special projects included preparation of designs for a series of window displays on Canadian life and industry, for use in Brazil; preparation and release of graphic information on industrial design in Canada; a program for photographic display material to be sent abroad by the Information Division of External Affairs, and advisory work on many national projects, including assistance to the Canadian Council of Education for Citizenship in the preparation of the book "A Pocketful of Canada."



# 4

## TECHNICAL SERVICES

Motion picture work falls into three major divisions—planning the image, getting the image onto film and getting the film before the public.

Each division is indispensable to the others, but the business of getting the image onto film makes the heaviest call on equipment and technical skill. It is partly creative, partly administrative, largely mechanical, involving many precise and intricate operations based on physical and chemical laws.

A slight error in technique or a defect in equipment anywhere along the line of several dozen operations—at some stages even a variation in temperature—may undo the work of many people. A laboratory breakdown or a major error in processing could endanger the total investment in a production.

Work of the Technical Services Department in 1946-47 was marked by progress in training methods, acquisition of essential new equipment and by improvement in working conditions. The latter, however, are by no means satisfactory and will not be until the Film Board's greatest problem is solved—consolidation of all operations under one roof. At present the work is carried on in a widely scattered fashion in several buildings in various parts of Ottawa, some of which are wholly unsuited to the work undertaken.

The Technical Services Department co-ordinates the work of the various technical divisions such as Camera,

Sound, Negative-Cutting, Optical, Engineering, Animation, Titling, Projection, Laboratory, Research and Film Libraries.

### Sound:

There has been steady improvement in the quality of sound and music recording in the past few years, and the coming year should see major advances. Projects to this end include the installation of a new 35mm. sound recording system custom-made to suit the particular requirements of the Film Board; the expansion of disc and tape recording facilities; the installation of a 16mm. recording unit which will enable the Film Board to record its own 16mm. films instead of contracting the work to outside firms in Canada and the United States; and finally the conversion of an ambulance purchased from War Assets Corporation, redesigned and equipped as a sound truck for use for location recording.

### Camera:

The Camera Department is housed in an ancient and dilapidated building on Sparks Street, remote from the production department quarters. In spite of added difficulties which this presents, Film Board productions continue to be notable for first-rate camera work and high photographic standards. Cameramen from the Armed Services have joined the staff since the end of the war and are rapidly acquiring new techniques which did not come within the scope of service requirements. New equip-

ment obtained during the year enables the Camera Department to take on any type of motion picture required in the documentary field. Technical expansion has included the acquisition of a new self-blimped studio model Mitchell sound camera for top quality studio work, a new Cine Kodak special camera and blimp for shooting 16mm. synchronous sound, and a program for coating all camera lenses with magnesium fluoride, based on researches in winter shooting.

### Laboratory:

Reflecting the curtailment of production programs, 5,362,000 feet of 35mm. film and 2,000,000 feet of 16mm. film were processed during the year, representing reductions of 29% and 25% respectively under 1945-46. Although staff was reduced to 60% of the peak year, efficiency increased and several new services were inaugurated. These included:

Installation of new precision printing equipment and conversion of 35mm. printing machines to bring printing of release stock in line with latest advances in the industry.

Inauguration of a regular microfilm service, photographing documents on microfilm for permanent records and servicing all Government departments.

A chemical silver recovery process which will recover an estimated \$4,000 worth of silver annually from film waste.

A complete film cleaning service to protect stock from dust and dirt damage in processing stages.

Establishment of basic chemical control standards and routines, a new work order system and rate schedule.

### Research:

Primarily, research has direct application to the demands of the organization. The Technical Research Section was established to study problems of specific interest to Film Board departments. But it was also set up with a view to an exchange of ideas with technical bodies engaged in similar work in Canada and other countries. Research, as it should be, is thus a two-way street. Research projects during the year included:

Resolution of various problems concerned with establishing a microfilm service for all Government departments.

Establishment of techniques and procedures for top quality color work.

Design of a photomicrographic unit for Department of Agriculture films, now being used in a joint field pro-

FISHING FLEET AT GLACE BAY, NOVA SCOTIA







THE AIRPORT CONTROL TOWER AT EDMONTON, ALBERTA

gram by the Film Board and Ottawa University Medical School.

Experimental shooting of infra-red and the new Dupont telefilm.

Projects to improve Film Board laboratory equipment and procedures.

#### Film Libraries:

Prints of all Film Board productions and prints of hundreds of documentary films from other countries are stored and indexed in the film libraries, along with original negative and unused footage. The library shelves now hold invaluable film records of Canada's part in World War II, as well as a visual record of the Canadian scene in many aspects. During the year the new air-conditioned film vaults at Rockcliffe were completed. Thousands of reels of film previously stored under unsatisfactory condi-

tions at John Street, Hull and Eastview can now be stored in a proper repository under conditions that reduce fire hazard and prolong the life of the film records.

#### Engineering:

The Engineering Section consolidates all shop services for machine shop, electrical maintenance, plumbing, carpentry, camera and projection repair. Projects during the year included construction of special equipment to reduce fire hazard in editing rooms, setting up of a system for complete overhaul and regular repair of all Film Board field projectors, daily repair and inspecting of all editing equipment and the use of M.P.E. test reels as the basis of a program to standardize all projection equipment and find defects in mechanical, optical and sound systems.

#### Animation:

Animation is highly important to the documentary film because facts and figures that might be tedious if spoken in commentary can be expressed better by animated graphs, maps or pictographs than by any other visual method. Until recently all animated subjects have been shot in 35mm. black and white. During the past year the Film Board's animation program entered the color field to keep pace with the general trend in the industry. Developments in this section included production of three 10-minute animation films in color; development of an entirely new technique using pastels, and production of three films using a colored cutout technique.

# FINANCIAL SUMMARY

## ADMINISTRATION AND GENERAL SERVICES

	Allotment	Net Expenditure
Salaries.....	\$ 319,426.19	\$ 319,040.63
Other Paylist Items.....	1,656.81	1,587.75
Telephone, Telegraph, Postage.....	4,500.00	4,268.11
Supplies, Material, Printing and Stationery.....	16,000.00	15,747.90
Travelling Expenses.....	7,500.00	7,208.13
Equipment.....	2,479.00	1,884.50
Miscellaneous.....	4,586.00	4,551.12
<b>TOTAL.....</b>	<b>\$ 356,148.00</b>	<b>\$ 354,288.14</b>

## PRODUCTION OF FILMS

	Allotment	Net Expenditure
Interpretive Films for		
Non-Theatrical use in Canada.....	\$ 148,335.00	\$ 147,747.52
Films for Rural Audiences.....	26,664.00	26,565.76
Animated Films.....	23,206.00	23,201.63
Films for School Audiences.....	25,245.00	25,241.96
Equipment.....	110,580.00	110,558.53
Library.....	34,840.00	34,784.27
Technical Dept. Salaries.....	62,135.00	61,660.56
World in Action Series.....	67,945.00	67,349.79
Canada Carries On Series.....	87,150.00	87,060.16
News Coverage.....	90,055.00	89,922.21
French Language Films.....	84,280.00	84,280.00
Technical Services.....	36,200.00	36,199.66
Music.....	19,590.00	19,578.86
<b>TOTAL.....</b>	<b>\$ 816,275.00</b>	<b>\$ 814,150.91</b>

## DISTRIBUTION OF FILMS

	Allotment	Net Expenditure
Canadian Non-theatrical, including Circuits.....	\$ 531,140.00	\$ 531,084.99
International Dist., including offices.....	122,600.00	122,508.16
General Dist., including offices.....	214,910.00	214,834.84
U. S. Distribution, including offices.....	73,355.00	73,351.20
Theatrical Distribution.....	10,415.00	10,401.19
Information Materials.....	60,600.00	60,465.73
<b>TOTAL.....</b>	<b>\$1,013,020.00</b>	<b>\$1,012,646.11</b>

## PRODUCTION AND DISTRIBUTION OF OTHER VISUAL MATERIALS

	Allotment	Net Expenditure
Documentary Photo Stories.....	\$ 23,825.00	\$ 23,751.37
Advanced Experimental Photography.....	820.00	798.18
Stills Catalogue.....	4,040.00	4,035.62
Distribution of Stills in Canada.....	12,130.00	12,079.50
Library.....	13,935.00	13,931.92
Equipment.....	7,980.00	7,971.18
Production of Films Strips.....	9,045.00	9,032.95
Poster and Publication Design.....	10,255.00	10,225.43
Displays.....	21,500.00	21,414.87
Distribution in Canada.....	1,175.00	1,160.16
<b>TOTAL.....</b>	<b>\$ 104,705.00</b>	<b>\$ 104,401.18</b>
<b>GRAND TOTAL.....</b>	<b>\$2,290,148.00</b>	<b>\$2,285,486.34</b>

## CONTRACT WORK FOR OTHER AGENCIES

Production and distribution of motion picture films and other visual materials sponsored by Federal and Provincial departments of government and other agencies:

Production of Motion Pictures.....	\$ 456,560.21
Production of Other Visual Materials.....	154,873.87
Sale of Film Prints.....	104,781.41
Other Sales and Miscellaneous Sponsorship of services.....	113,137.33
<b>TOTAL.....</b>	<b>\$ 829,352.82</b>

## REVENUE RECEIVED

Ordinary Revenue—	
Proceeds from Sales.....	\$ 22,874.93
Services and Service Fees.....	29,326.61
Miscellaneous.....	5,229.27
Refund Previous Year's Expenditure.....	1,615.28
Special Receipts—	
Refund Previous Year's Expenditure.....	8,087.30
<b>TOTAL.....</b>	<b>\$ 67,133.39</b>



Cover: BEARDED WHEAT ON AN EXPERIMENTAL FARM IN THE YUKON TERRITORY





T.C.A. AIRCRAFT IN FLIGHT OVER PRAIRIE FARMLAND

T H E   N A T I O N A L   F I L M   B O A R D   O F   C A N A D A

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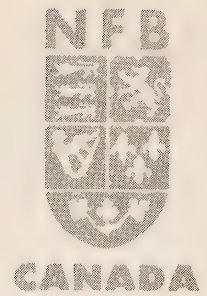
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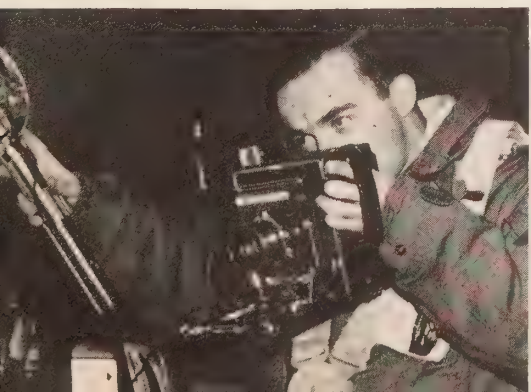
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NINETEEN HUNDRED AND FORTY-SEVEN • FORTY-EIGHT

# ANNUAL REPORT



The NATIONAL FILM BOARD  
OF CANADA





HOUSE OF COMMONS 15703

# ANNUAL REPORT

1947-48

This . . . the Annual Report of the National Film Board . . . is an outline of the achievements and endeavours of the Board during the fiscal year April 1, 1947—March 31, 1948.

The objective of the Board has been to bring to the Canadian people informational and documentary films designed to promote many things:—improved agricultural methods, better health standards, constructive use of leisure time, a keener appreciation of the arts, improved labour-management relations, a broader understanding of national and international affairs, a knowledge of the country's resources and the possibilities for future development. A further objective is to develop in co-operation with the educational authorities in each province the use of audio-visual aids in urban and rural schools.

As an indication of the extent to which Canadians are availing themselves of its facilities, this past year through its non-theatrical channels alone, the Board distributed films to 80,484 audiences with a total attendance for these screenings of 7,458,578 people. There are now in Canada 201 film libraries and the number of prints of films on deposit in these libraries is now almost 18,000. Through some 160 rural circuits, films and filmstrips are monthly reaching rural schools and community audiences across Canada which would otherwise have no facilities for making use of informational films.

More than 200 urban centres have film councils and, in several provinces, regional organizations of these councils help to make possible a still wider service to their communities.

These efforts would hardly have been successful, however, without the warm co-operation of provincial governments, municipal and township officials, school boards, church groups and women's clubs throughout Canada.

The theatre industry of Canada has continued generously to support National Film Board releases to the point of attaining a record in the number of theatres exhibiting the Board's films this year. There are now 500 theatres showing these films,

or almost double the number of two years ago. Film distributors and exhibitors have maintained at a high level the responsible community participation in the theatrical side of the Board's production. The co-operation of the film industry has been indispensable in making films on Canadian themes available to theatre audiences.

In the international field the National Film Board exhibited its films this year in 51 countries before a combined theatrical and non-theatrical foreign audience in excess of 70,000,000.

A revised budget necessitated the curtailing of certain services and there was a decrease in staff through the year from 654 employees to 589. However, despite the reduction of staff, the films released throughout the year reached new standards of quality.

The Parliamentary vote for 1947-48 was \$2,108,874.00 to which was added \$32,805.14, the allotment from Vote 73 (Department of Finance) for overall salary revisions granted during the year. Of this total allotment of \$2,141,679.14, the Board's expenditures for the year were \$2,082,997.14. The Board spent \$752,485.92 on its own motion picture production program; \$904,533.36 on distribution of films, \$134,928.38 on production and distribution of other visual materials and \$323,800.02 on administration and general service costs. Of its appropriation for the distribution of films \$174,963.09 was spent in the U.S. and other countries abroad.

For government departments and other agencies a total of \$364,396.00 was expended, and the sponsorship by the same departments and agencies of still photos, posters and displays approximated \$101,232.00. Revenue received from the sale and rental of films, still photos, silver recovered from film, etc., totalled \$121,661.06.

Considerable research into film programming for television has been conducted during the past year and National Film Board productions have been presented over both United States and British television stations.





SHEEP GRACING KAMLOOPS, B.C. WR-1235

## FILM PRODUCTION

There are two major divisions of production . . . theatrical and non-theatrical . . . to the Film Board's production list. As every film is intended to reach the largest possible number of people, many originally aimed at theatrical distribution are later released to film libraries and non-theatrical circuits in a 16mm. version and, too, films originally designed for non-theatrical audiences have often been favourably received by commercial distributors and thus enjoy further distribution through their theatres.

Total number of completed films produced by the Board during the fiscal year 1947-48 was 167. This figure does not include trailers, theatrical newsclips and newsreel stories which were released throughout the year. Of the 167 films produced 47 were commissioned by government departments, 5 were jointly produced and the remaining 115 constituted the Board's own program.

Three theatrical film series are produced by the Board — CANADA CARRIES ON, EN EVANT CANADA and VIGIE. In addition,

special theatrical releases are made throughout the year.

Twelve films were produced during the year in the CANADA CARRIES ON series. For nearly eight years this series has been presenting regularly to Canadians a visual cross-section of their nation and neighbours in peace and war. This year the films dealt with, among other things, Canadian sport, atomic energy, the Canadian National Exhibition, Canada's largest city, Montreal, British Columbia's salmon fishing industry, the place of Canadian women in the public life of the Nation, Canadian Art, the work of air ambulance services in Canada's west, and the pressing problems of modern education in the atomic age. EN EVANT CANADA is the French language counterpart of the CANADA CARRIES ON series. The VIGIE series produced nine films in the year on subjects relating to cultural, agricultural and industrial aspects of the French-Canadian scene. All of these films have been adapted or translated into English versions.



A new series, entitled MENTAL MECHANISMS dealing with the psychological problems of every day life was inaugurated under the sponsorship of the Department of National Health and Welfare and with the co-operation of the Allan Memorial Institute of Montreal.

The first two films in the series, THE FEELING OF REJECTION and THE FEELING OF HOSTILITY have already won wide acclaim in Canada, Britain and the United States. Other films in this series are now in production.

Among the interpretive films made during the year were subjects dealing with Canadian painting and sculpture. These included THIRD DIMENSION, KLEE DYCK, PRIMITIVE PAINTERS OF CHARLEVOIX and THE LIVING GALLERY.

Under the joint sponsorship of the Canadian Appeal for Children and the Canadian Committee for Reconstruction through UNESCO, the film HUNGRY HANDS was released and received worldwide distribution.

The animated folksong series was continued under the same titles . . . LET'S ALL SING TOGETHER in English and CHANTS POPULAIRES and CHANSONS CHEZ NOUS in French. A series of educational films using animation techniques was initiated, the first of which was titled THE IMPOSSIBLE MAP.

Augmenting the films produced for rural audiences under commission of government departments, the National Film Board from its own budget produced films of wider rural scope, including SCIENCE HELPS THE FARMER and OUT BEYOND TOWN.

Reportage of national events continued with the production of EYE WITNESS, a monthly newsreel treatment of Canadian people, places and events. The newsreel division produced 22 newsreel stories which were released through commercial newsreels and used in the monthly issues of EYE WITNESS.

Colour films produced included: STANLEY TAKES A TRIP, a children's guide to skiing; SONG OF THE SKI, an invitation to Canada's ski country, produced for the Canadian National Railways and set to Wilson MacDonald's poem; and MOTHER AND HER CHILD, a feature length film on maternal and child care produced for the Department of National Health and Welfare.

Films which the Board, in consultation with other government departments, considered to be of benefit to Canadian trade and Canadian goodwill abroad, were translated into Spanish, Portuguese, Swedish, Italian and Dutch.



KINDERGARTEN 12466

COMMUNITY SCHOOL 21433





## INTERNATIONAL DISTRIBUTION

Distribution of National Film Board films outside Canada is organized with two chief ends in view: to provide Canadian missions with a library of films to aid them in their task of interpreting Canada abroad, and to furnish a supply of films for circulation in other countries through non-theatrical and theatrical channels, governmental, educational or commercial. These outlets number thousands in the United States and hundreds in other countries.

**UNITED STATES** — Number of prints in circulation: approximately 7,000. Films were distributed through National Film Board offices in New York, Chicago and Washington; the Canadian Mission, Los Angeles; 10 national distributors handling

65 film subjects; 4 rental libraries; 35 theatres; 1 television station. Over 400 prints were sold through National Film Board offices and approximately 1,575 through national distributors. The Society for Visual Education Inc., an outstanding filmstrip distribution organization, is distributing many National Film Board filmstrips.

**THE FEELING OF REJECTION**, a film made for the Department of Health and Welfare, has had an unusually high number of screenings and sales to medical and lay audiences, and has given rise to favourable comment in outstanding American journals. This film, as well as several other National Film Board productions, won awards at the "Films of the World" Festival held in Chicago. **ORDEAL BY ICE** enjoyed a 5-month run at a New York City theatre.

# DISTRIBUTION

SHIPYARDS, MONTREAL, QUE. WRM-3566



The most important single development was the establishment in Washington of a new Travel Film Library in May 1947. Approximately 40,000 people on the average saw the films in this library each month, with the figure rising steadily from 23,748 in December 1947 to 79,863 in March 1948.

**UNITED KINGDOM** — Number of prints in circulation: approximately 3,000. Films were distributed through National Film Board office, London; 4 Canadian missions; 6 United Kingdom governmental film agencies; 4 other organizations, B.B.C. Television; 75 film societies; 3 theatrical distributors. One of the chief filmstrip distributors, British Industrial Films, is distributing 100 prints each of the majority of the National Film Board's filmstrips. A number of new National Film Board subjects were acquired by the Central Office of Information for distribution on their circuits. Canadian films gained increasing attention at International Expositions like the first Edinburgh Film Festival.

**BRITISH COMMONWEALTH** — Number of prints in circulation: approximately 2,000. Films were distributed through the National Film Board office in Sydney, Australia, Canadian missions in 8 Commonwealth countries, and through 15 governmental agencies, 4 commercial agencies and 5 theatrical distributors. Approximately 297 prints were sold. Some 200 prints were in circulation in Newfoundland, shown on the circuits of the Newfoundland Department of Education. There was a marked increase in both audiences and sales in Australia, South Africa and New Zealand. At the Sydney Royal Easter Fair, Canadian films were viewed by about 16,000 people.

**LATIN AMERICA** — Number of prints in circulation: approximately 1200. Films were distributed through the National Film Board office, Mexico, Canadian missions in 11 republics, British Consulates in Bolivia and Ecuador, 20 government agencies, 3 theatrical distributors and 9 theatrical sub-distributors. A total of 44 subjects has been distributed in Spanish and Portuguese. It is estimated that 90% of the total audience reached in Latin America is through theatres. Films were provided for the UNESCO Conference in Mexico City.

**EUROPE** — Number of prints in circulation: approximately 2,000. Canadian films



CLASSROOM, SEPARATE SCHOOL, FORT DANIEL, QUE. WR-205

were maintained in each of 13 Canadian Government posts in Europe and distributed through the film agencies of 3 European countries. Non-theatrical agreements were in effect with 3 commercial distributors, theatrical agreements were in effect with firms in the Netherlands and Sweden. Negotiations for further agreements were in progress in France, Portugal and Greece to provide further theatrical distribution. Canada participated at the Cannes Film Festival. Steps were undertaken toward the appointment of a commercial agent in France where a potential market exists for the theatrical distribution of 24 films annually. The Film Section of the British Information Services in Germany and Austria utilized a number of prints of 20 Canadian films. Many were German versions and were in constant use both theatrically and non-theatrically.

**FAR EAST, MIDDLE EAST AND OTHERS** — Prints in circulation: 530. A film library is maintained in the Canadian Government offices in Nanking, Shanghai, Hong Kong, Tokyo, Ankara, Cairo and Leopoldville.

## CANADIAN THEATRICAL DISTRIBUTION

In Canada, theatrical distribution for the National Film Board's subjects reached a new high, and by the end of March 1948 the number of theatres playing the Board's films was over 500, almost double the number for 1946, and a 50% increase over 1947.

The Canada Carries On series released twelve short subjects during the year. EN AVANT CANADA also received increased distribution with twelve films showing in French and bilingual theatres. In predominantly French-speaking areas the Film Board's series VIGIE had nine subjects exhibited.

Considerable progress was made in the exhibition of special theatrical releases other than the regular monthly series. Films like EXERCISE MUSK-OX and OUT OF THE RUINS released the previous year were still being shown. R.C.M.P. FILE 1365, produced for the Royal Canadian Mounted Police, and HUNGRY MINDS, made with the co-operation of the Canadian Council for Reconstruction through



UNESCO, received wide theatrical showings; the latter film, released in January 1948, had been shown in 533 Canadian theatres by March 31st. Arrangements have been made for theatrical distribution

of these films in other countries, particularly in the United States. New developments of distribution abroad are reported in the section on International Distribution.

## CANADIAN NON-THEATRICAL DISTRIBUTION

The chief functions of the Canadian Non-theatrical Division of the Distribution Branch are to provide circulation in Canada for 16mm films, filmstrips and displays of the National Film Board and to promote the development of distribution facilities at national, provincial and community levels.

The distribution of films for non-theatrical use in Canada is carried out largely through two channels: rural film circuits and film libraries. Rural circuits are operated sometimes by Field Representa-

tives of the National Film Board and in other cases by provincial or local organizations assisted by the Board. The film libraries are operated by public libraries, university extension departments, departments of education or community film councils.

The year saw a marked increase in the volume of films used by community audiences and in the educational programs of government departments and voluntary organizations. This increase is summarized in the following table:

	MARCH 1948	INCREASE OVER MARCH 1947	FISCAL YEAR 1947-48	INCREASE OVER FISCAL YEAR 1946-47
SHOWINGS..	11,038	45%	80,484	51%
AUDIENCE...	984,735	35%	7,458,578	42%

Note: NFB circulation statistics represent considerably less than the actual coverage obtained since reports are not received on print purchased by private organizations and some film libraries.

## FILM LIBRARIES

The increase in non-theatrical distribution has been due largely to the increased number and activity of film libraries. The following table indicates the expansion during the fiscal year in the number of

film libraries, in the range of film subjects and the supply of prints made available through the libraries, and in the film programs provided and the audiences reached:

	MARCH 1948	MARCH 1947	INCREASE
NUMBER OF FILM LIBRARIES AND DEPOTS...	201	156	29%
FILM SUBJECTS IN ACTIVE USE.....	1,382	903	53%
NFB PRINTS IN LIBRARIES (SALE AND LOAN)..	25,000	18,000	39%
SHOWINGS OF NFB FILMS FROM LIBRARIES..	8,397	4,667	80%
AUDIENCE REACHED THROUGH LIBRARIES...	794,886	461,126	72%

## RURAL CIRCUITS

In rural areas, each National Film Board Representative is responsible for arranging film programs in a specific number of communities each month. The rural film circuits make possible the use of films and filmstrips in many rural schools that otherwise would have no access to the necessary projection equipment. They also enable rural organizations and community groups which have no other film facilities to make regular use of educational films.

During 1947-48 about 60 rural circuits were operated by the National Film Board throughout Canada, and nearly 100 circuits were operated by other organizations with assistance from the Film Board. The co-operating organizations include county Federations of Agriculture, adult education organizations, local school divisions and local film councils. Those circuits operating in French-speaking sections of Canada carry French language programs.

## COMMUNITY FILM COUNCILS

By March 1948 more than 200 centres had formed film councils, or committees with an equivalent function. In several provinces regional organizations of film councils were formed during the year with the assistance of University Extension departments and the Film Board. In a number of areas Film Board representatives, in co-operation with film councils and universities, organized district film workshops to train community leaders in the mechanics of film service and in methods of film use.

## SERVICES TO GOVERNMENT DEPARTMENTS

National Film Board regional offices and field representatives worked closely with both Federal and Provincial government departments, assisting them in carrying out educational campaigns, especially in the fields of health, welfare, agriculture and labour. As a means of increasing the supply of films related to the programs of government departments, specialized film libraries have been developed. These include public health, medical and physical fitness film libraries established with the assistance of the Department of National Health and Welfare, an industrial library supported by the Dominion Department of Labour and a staff training library arranged jointly by the National Film Board and the Civil Service Commission with the support of fifteen federal government departments.

Special arrangements were made in co-operation with the Department of Mines and Resources to provide a regular film service in nine of the major communities of the Northwest Territories. Film services were provided to other remote areas, notably northern Manitoba and Saskatchewan.

## OTHER SERVICES

Prints of 35mm filmstrips were placed in distribution to the number of 1,100. Of these, 829 prints were sold and 271 prints were deposited in National Film Board offices and educational libraries for promotional purposes. Shipment was made of a large number of informational displays and other visual material to regional offices of the film Board, government departments and conventions. Conventions serviced included women's and welfare organizations, adult education groups, church groups, arts and crafts associations, agricultural conferences, fairs and exhibitions, civic and education groups, medical and health associations, labour and industrial organizations, and library conventions.



CATTLE RANCH BUNKHOUSE, B.C. WR-1177

## GRAPHICS

The task of the Graphics Division is to produce on behalf of NFB and Government Departments, and in certain cases to distribute in Canada, all visual media save motion picture film. It consists of three sections: photo services, display and publication design and filmstrips.

Although there was some curtailment of activities during the year, attempts to offset this were made by maintaining existing services at a basic minimal level and promoting sponsorship activity wherever possible. Chief sponsoring departments were Department of External Affairs, National Health and Welfare and Public

Works and work was also undertaken for the Department of Agriculture, Labour, Mines and Resources, Veterans' Affairs Post Office, Trade and Commerce, National Defence, National Revenue and Department of Finance.

Net expenditure for the year was \$115,888 as compared with \$107,475 for 1946-47. Total sponsorship for the year was \$135,000 compared with \$157,000 for 1946-47. Total operations for the year were \$251,000 compared with \$265,000 for 1946-47.

Throughout the year, Photo Services continued its stills policy designed to put



operations on a commercial basis, in order to avoid competing with commercial photographers. At the second annual meeting of the Managing Editors' Conference held at Montreal in February, general satisfaction was expressed by those present at the operation of this policy and there is every indication that a much wider use can be made of these services. A quarterly catalogue is now in preparation.

Early in the year, Informational Displays became part of Display and Publication Design which resulted in a distinct improvement in methods of production and the creation of a pool of artists whose work has been spread over the entire section.

A major project of the year was the 42-page Subject Catalogue listing alphabetically by subject all the stills in the Film Board photographic library.

Technical standards in Photo Services have shown a definite improvement, and in answer to requests from publishers and government departments Photo Services distributed on a recoverable basis, 58,853 prints. As a service to government departments, 54 major assignments were completed and nine releases distributed with a total circulation of 7,205,175. During the year Photo Services also covered 58 major assignments on its own budget. From 11,282 new negatives produced this year, 8,080 were selected which shows a selectivity of 72% as compared with 62% for the previous year.

A specialized group has been working continuously for the past year on three maquettes of Ottawa and district for the National Capital Planning Board. This work will continue.

The filmstrip division has had its most successful year to date. Total filmstrip production almost doubled over the previous year with 30 filmstrips produced. Visual material for filmstrips for classroom use was drawn largely but not entirely from photo files and the subject matter was chosen with specific reference to school curricula and requirements of the teachers themselves. A subject list has been prepared and there were 17 new filmstrips released to classrooms during the year.

In the laboratories, 153,000 prints were processed as compared with 160,000 in 1946-47. A new method of colour printing put into operation has resulted in improved colour quality.

The Photo Library added approximately 8,000 new stills to its files and a greater use is being made of its facilities.

HIGH SCHOOL CHEMISTRY, FLIN FLON, MAN. 13186





HIGH SCHOOL CHOIR, WINNIPEG, MAN. 12804

## TECHNICAL OPERATIONS

Quality in film requires a happy blending of artistic conception and numerous technical processes. Over the past few years the emergence of the technique of film exposure, processing and sound recording from a black art dependent on special brews, incantation and witchcraft to a highly scientific profession requiring the services of specially trained engineers, physicists and chemists has been accomplished with a high degree of success.

While the completely unsatisfactory housing of the Film Board's technical operations continues to hamper full development of its processes and services, the past year has seen further development of a long term program of close co-operation

between practical technicians and engineers in the various phases of film production. This union of mature judgment and scientific principle has resulted in greatly improved picture and sound quality which may be successfully compared with the best product of other countries.

**LABORATORY** — The major undertaking of the Laboratory during the past year was that of converting certain 16mm black and white printing equipment to handle colour work. As a result of the restriction of the United States purchases it became necessary to set up complete printing facilities in Canada on very short notice. The original printing materials were re-



turned to Canada during November and December and bulk printing started in January, 1948. The footage handled increased from 35,000' in January to 55,000' in February and 110,000' in March.

The year ended with a total of 4,000,000' of 35mm black and white film processed, approximately 20% less than the last fiscal year and a total of 3,400,000' black and white 16mm film processed, an increase of 25% over last year's figure.

The Microfilm Laboratory continued its operation in service to other Government departments and was moved into new quarters in February. During this year some 200,000 feet of film representing some 2,200,000 documents was handled in this section.

**CAMERA** Particular attention was given to the problem of training cameramen for colour film work. Several experimental projects were undertaken dealing with problems of colour, temperature, illumination, exposure technique, and

other related subjects in order to provide experience in conditions likely to be encountered on location work. Additional experience was gained in subarctic shooting conditions with its many attendant problems of winterizing equipment to withstand temperatures of 40° below.

Towards the end of the year a general review of the Camera Section equipment was undertaken and during the coming fiscal year it is hoped to recondition much of the equipment which has been in continual use for the past six years.

**SOUND** — Particular attention was devoted to the Sound Section during the past year to bring its work up to current standards of quality. The 1930 model studio recording unit was replaced with a new R.C.A. channel and by means of an elaborate network system several additional recording services are now available at the John Street studio.

**OPTICALS** During the past year the Optical Section continued to develop

many of the special techniques required for black and white and colour animation work. A new optical effects printer was designed for this Department in cooperation with Research Enterprises Limited and it is anticipated that this will be constructed during the coming fiscal year. This joint project will mark one of the first attempts to build precision motion picture optical equipment in Canada and may open an entirely new field of motion picture work for the Canadian optical industry.

**TECHNICAL RESEARCH** — In order to maintain control of the developing solutions in the continuous processing machines a complete analytical procedure was established and maintained during the past year.

To assist other sections of the Board as well as other Government departments the following projects were also handled during the past year:

1. An optical printing unit was set up to enlarge 16mm kodachrome frames to 35mm colour slides. One order of



125 slides was completed with this unit.

2. A production test on Ansco color 35mm film was planned and completed. As a result of this test one major production in colour for theatrical release during this year has been undertaken.
3. Services on colour filter characteristics were provided for all sections. These included spectrophotometric curves, filter factor tests, etc.
4. Work was started on a system of duplicating and enlarging colour transparencies during this year. A novel technique capable of high quality reproduction is now in the advanced experimental stage.

**ENGINEERING** — The Engineering Section provided maintenance and repair service for all sections of the Board and in conjunction with the Technical Operations Branch continued the work of reducing fire hazards by replacing all wooden film racks and work tables with metal ones in cutting rooms and other film handling rooms. A major project was the design and construction of a prototype mobile back projection unit for the Distribution Branch. During the year 157 projectors were repaired for the Distribution Branch and an additional 32 were repaired for other Government Departments including D.V.A., Department of Labour and the Department of External Affairs.

**PROJECTION** — During the course of the year a 35mm preview attachment was added to one of the projectors in the small theatre to permit the simultaneous running of separate reels of picture and sound for interlock purposes. This has eliminated considerable congestion in the main recording theatre since it frees use of sound recording equipment for this purpose.

**TECHNICAL SERVICES** — To help reduce fire hazards, Technical Operations, during the last year, completed the survey of all the wiring in the motion picture section of the National Film Board and replaced all of the faulty equipment. The age and general deterioration of the buildings in which the Film Board is housed presented a continuing problem throughout this year as has been the case for the past several years. The necessity for continual compromise of technical operations in order to minimize fire hazards and combat the problems of dirt, dust and rats cannot be solved until adequate housing for the National Film Board has been provided.



ESKIMOS BUILDING IGLOO 21075

BLACK BEAR, JASPER NATIONAL PARK, ALTA. 18986





# FINANCIAL SUMMARY

1947-48

## ADMINISTRATION AND GENERAL SERVICES

	NET ALLOTMENT EXPENDITURE	
Salaries.....	\$ 284,769.00	\$ 277,757.15
Other Paylist Items.....	1,285.00	1,136.36
Allowances.....	370.00	264.00
Telephone, Telegraph, Postage and Express.....	4,450.00	4,416.08
Supplies, Materials, Printing and Stationery.....	8,500.00	8,391.65
Travelling Expenses.....	8,200.00	7,363.55
Equipment.....	2,400.00	2,031.45
Screenings.....	1,100.00	1,041.25
Maintenance of Equipment.....	2,650.00	2,583.53
Miscellaneous.....	5,150.00	3,907.06
Allotted from Vote 73, Salaries, etc. (Dept. of Finance).....	4,926.02	4,926.02
Total.....	\$ 323,800.02	\$ 313,808.10

## DISTRIBUTION OF FILMS

Canadian Non-theatrical (including Circuits)....	\$ 454,000.00	\$ 453,391.42
General Distribution (including Offices).....	185,000.00	183,485.06
United States Distribution (including Offices).....	62,000.00	61,328.65
International Distribution (including Offices).....	118,000.00	113,634.44
Theatrical Distribution.....	18,000.00	17,796.94
Catalogue and Other Information Materials.....	55,000.00	54,943.25
Allotted from Vote 73, Salaries, etc. (Dept. of Finance).....	12,533.36	12,533.36
Total.....	\$ 904,533.36	\$ 897,113.12

## PRODUCTION AND DISTRIBUTION OF OTHER VISUAL MATERIALS

Graphics Administration, including Library.....	\$ 28,000.00	\$ 27,408.32
Photo Services.....	49,500.00	45,987.44
Filmstrips.....	14,000.00	9,972.83
Displays, Posters and Publication Design.....	21,900.00	14,974.11
Photo Posters and Gallery.....	12,500.00	12,238.51
Equipment.....	6,100.00	6,080.41
Allotted from Vote 73, Salaries, etc. (Dept. of Finance).....	2,928.38	2,928.38
Total.....	\$ 134,928.38	\$ 119,590.00

## PRODUCTION OF FILMS

	NET ALLOTMENT EXPENDITURE	
Interpretive Films for Non-Theat- rical use in Canada.....	\$ 102,000.00	\$ 99,534.63
Films for Rural Audiences.....	30,000.00	29,445.53
Animated Films.....	35,000.00	33,523.14
Films for School Audiences.....	35,000.00	34,329.90
Foreign Language Films.....	42,000.00	37,364.00
Equipment.....	78,000.00	77,751.64
World in Action series.....	56,000.00	52,514.20
Canada Carries On series.....	126,000.00	125,314.20
Newsreel Program and Screen Magazine.....	78,000.00	77,156.10
French Language Films.....	94,000.00	91,994.10
Music Department.....	15,000.00	14,336.50
Library.....	33,000.00	32,413.20
Technical Services.....	22,000.00	21,493.70
Undistributed Charges.....	20,000.00	12,897.50
Allotted from Vote 73, Salaries, etc. (Dept. of Finance).....	12,417.38	12,417.38
Total.....	\$ 778,417.38	\$ 752,485.90
Grand Total.....	\$2,141,679.14	\$2,082,997.10

## CONTRACT WORK FOR OTHER AGENCIES

Production and Distribution of motion picture films and other visual materials sponsored by Federal and Provincial departments of govern- ment and other agencies:	
Production of Motion Pictures.....	\$ 364,396.00
Production and Distribution of other Visual Materials.....	101,232.00
Sale of Prints.....	118,622.00
Other Sales and Miscellaneous Sponsorship of Services.....	61,433.00
Total.....	\$ 645,683.00

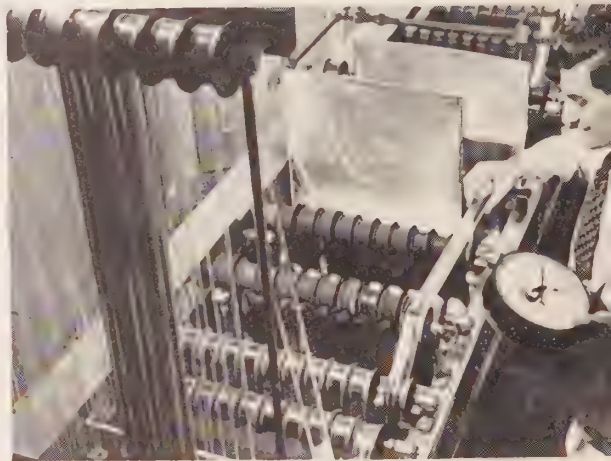
## REVENUE RECEIVED

ORDINARY REVENUE	
Proceeds from Sales.....	\$ 31,071.40
Services and Service Fees.....	27,415.40
Refund Previous Years' Expenditure.....	13,994.50
Miscellaneous.....	4,426.10
SPECIAL RECEIPTS	
Refund Previous Year's War Expenditure.....	44,753.30
Total.....	\$ 121,661.00



COMBINES HARVESTING WHEAT, SASK. WR-4872







# Annual Report

1948-49

**The National Film Board of Canada**



he function of the National Film Board, as defined by the National Film Act passed on May 2, 1939, and subsequent Orders-in-Council, is to

make and distribute films, filmstrips, photographs, and other graphic material designed to help Canadians in all parts of Canada, understand the ways of living and the problems of Canadians in other parts;

distribute Canadian Government films in other countries;

develop information services in connection with government film activities.

The National Film Board, appointed by the Governor in Council, is composed of eight members: a Minister of the Crown, another Member of the King's Privy Council for Canada, three officials of the Civil or Defence Services of Canada, and three members not in the government's service. Members for the year under review were:

*Chairman of the Board:* HON. ROBERT H. WINIERS, Minister of Reconstruction and Supply, Ottawa.

*Members:* HON. J. J. McCANN, Minister of National Revenue, Ottawa,

Dr. GEORGES BOUCHARD, Assistant Deputy Minister, Department of Agriculture, Ottawa,

Mr. M. M. MacLEAN, Director, Industrial Relations Branch, Department of Labour, Ottawa,

Mr. J. F. MacNEILL, Law Clerk and Parliamentary Counsel, The Senate, Ottawa,

Mr. DONALD CAMERON, Director, Department of Extension, University of Alberta, Edmonton, Alta.,

Mr. JEAN-CHARLES FALARDEAU, Faculty of Social Sciences, Laval University, Quebec City, Que.,

Mr. J. A. CUNNINGHAM, 132 Almont Avenue, New Glasgow, N.S.

The Board meets once a month to review and advise on production, distribution, and administration. Responsible to them for the operation of the organization is the Government Film Commissioner, chief executive Officer of the Board.

The Honourable Robert H. Winters,  
Chairman, National Film Board of Canada.

Sir:

I have the honour to present to you this Tenth Annual Report of the work of the National Film Board of Canada.

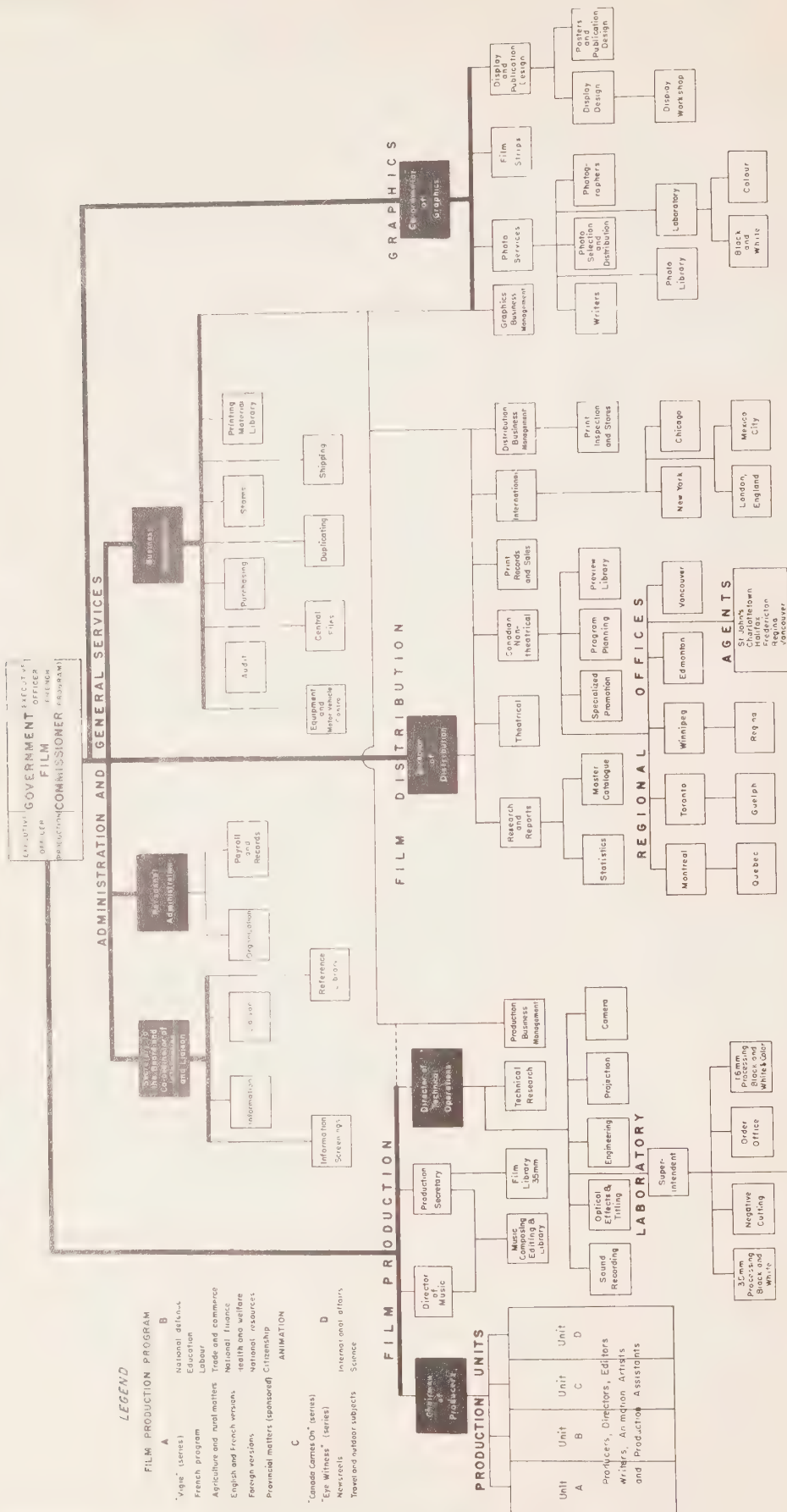
Your obedient servant,

A handwritten signature in dark ink, reading "Ross McLean". The signature is written in a cursive style with a horizontal line underneath the name.

ROSS McLEAN,  
Canadian Government Film Commissioner.



# THE NATIONAL FILM BOARD OF CANADA



## LEGEND

### FILM PRODUCTION PROGRAM

- A** "Vigil" (series)
- B** National defense
- C** French program
- D** Education
- E** Agriculture and rural matters
- F** Trade and commerce
- G** National finance
- H** Health and welfare
- I** Natural resources
- J** Foreign versions
- K** Provincial matters (sponsored)
- L** Citizenship
- M** Animation
- N** "Canada Comes On" (series)
- O** "Eye Witness" (series)
- P** Newsreels
- Q** International affairs
- R** Travel and outdoor subjects
- S** Science

## INTRODUCTION

In its brief submitted in July, 1949, to the Royal Commission on National Development in the Arts, Letters and Sciences, the National Film Board outlined its function in the following terms:

“The prime duty of a government information agency in a democracy is to explain and illuminate, under Parliament, the common objectives of the people. Its function is to stimulate and strengthen the processes of representative government, to reinforce a sense of community, and to emphasize not only the privileges but the responsibilities of a free society. The vitality of a democracy depends upon the vigor and alertness of its individual members and of the associations through which they act. NFB, in performing its function, has interpreted the national spirit as it has revealed itself not only through governments, but through individual and community action in response to local, national and international needs, and in moral and aesthetic as well as political fields. This has determined NFB production programs and distribution methods, and whether in production or distribution the cooperation of the citizen and the organizations to which he belongs has been sought and an effort made to serve his varied interests and manifold needs.”

In the year under review, 166 films, including 43 newsreel stories, newsclips and trailers, were completed by the Production Branch.

Of these, fifty-nine films were made for other government departments. The government film programs were concerned mainly with raising standards of health and nutrition; obtaining and instructing recruits for defence services; increasing foreign trade and travel in Canada, lowering the accident rate in industry, and improving methods of agriculture.

Another four films were sponsored jointly by the Board and other government departments.

The production program of the Board comprised 103 films, fewer than the previous year due to increased production costs and a reduced budget and staff, but with a range of subject matter wider and more complex than formerly. These films presented the problems and progress in the economic, social, political and cultural life of Canada. In their selection and treatment the producers were guided by specific audience needs as reported by the Distribution Branch.

The success of this relationship between the production and distribution of films can be gauged by the increase of film use during the year. Local film councils increased from 200 to 250, community film libraries from 201 to 235. Through the cooperation of federal and provincial departments, public libraries, school boards, and many local, provincial and national organizations, audiences at community showings last year totalled nine million persons. Through the support of the theatre industry—the distributors and exhibitors of motion pictures in Canada—theatre audiences totalling seven million persons saw NFB productions during the year. Abroad, more than twenty thousand prints of Canadian films were in circulation in fifty countries.

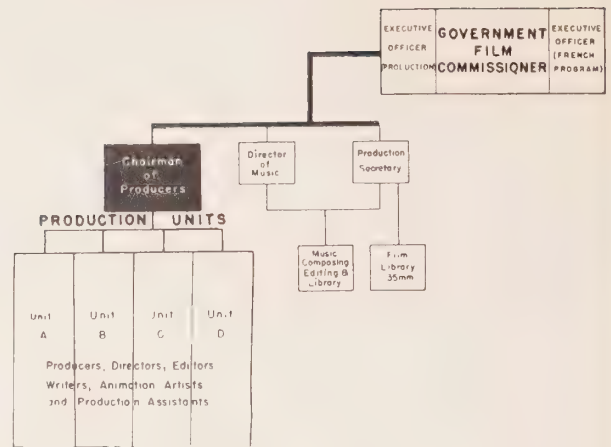
Of significance was the tendency of sponsoring government departments to make greater use of all visual resources of the Board. Information presented by films was complemented by filmstrips, photo stories, displays, and illustrated booklets or leaflets, necessitating joint planning with the graphics and all other production divisions. An example is the informational campaign prepared for the National Capital Planning Committee which included two films—one for theatres, the other for 16mm showings—scale models, photo stories, an illustrated brochure, and leaflets calling attention to the films.



## FILM PRODUCTION

The Film Production Branch has the responsibility for producing all Canadian Government films. In addition to producing films on the NFB parliamentary appropriation, films are made for all government departments. To carry out this program, the Production Branch maintains a staff of film makers and technicians, editors, cameramen, writers, composers, sound engineers, artists and animators.

The Production Branch, including technical operations, was allotted \$751,521.79 for 1948-49. Expenditure was \$737,861.03.



The film production branch completed two productions—31 in colour, 135 in black and white—comprising 70 one reel in length, 39 two reels, 14 three reels or more, 34 newsreel stories, six clips, and three trailers. Productions were fewer than in the previous year, on a reduced budget, increased cost materials, and curtailed staff, but the range of subjects covered was wider than any similar period.

Fifty-nine films, 12 more than 1947-48, were made for other government departments, mainly National Health, Welfare, Defence, Agriculture, Labour, Trade and Commerce, Mines and Resources, the National Capital Planning Service and the Canadian Government Bureau. Four films were joint productions of the Board and other government departments.

The Board produced 103 subjects as its own program. Forty-three were original French language films and French versions. 12 were foreign language versions including Spanish, Dutch and Portuguese. The program falls into several categories: report films on national events and developments; report films on international events involving Canada; community films, best described as illustrating the means to enrich or improve community life; films of direct interest to rural audiences; and films for classroom use.

Early in the year, some re-alignment of functions was made for more effective administration and operation of the branch. Four major production units were established with an executive producer as chairman of each. Working in collaboration with them are a total of 12 senior producers; under these are 14 directors, 10 combination directors-editors-writers, seven employed entirely in editing, six research workers and writers, seven animation artists and seven production assistants; all draw on the technical services supplied by such sections as laboratory processing, sound recording, and opticals.

Film production falls into two categories: films made for theatrical audiences and those made for non-theatrical showings. They differ only in treatment, which recognizes a distinction in audience mood. Nevertheless, the relationship is flexible. As in the past, certain films produced primarily for non-theatrical audiences were produced with slight re-editing

for theatrical presentation. Conversely, certain films designed for theatrical release were re-cut for non-theatrical use.

### THEATRICAL FILM PRODUCTION

Twenty-eight films, including six newsclips and a trailer, were produced for theatrical distribution. The majority of these were in the series CANADA CARRIES ON, and its French language counterpart, EN AVANT CANADA. In addition, two films from non-theatrical production, "CHORAL CONCERT" and "WHO WILL TEACH YOUR CHILD?", the latter an exploration of the school teacher's position in the local community, were selected by Columbia Pictures of Canada Ltd., for release to theatres.

In the series CANADA CARRIES ON (EN AVANT CANADA), now in its ninth year, 11 one-reel films were made on subjects such as the entry of Newfoundland into the Confederation, the community role of the small town newspaper, postwar immigration, the struggle for existence of our Arctic people, the Greber plan to re-design the Ottawa Federal District, the work of Dr. Leslie Bell and his choir of business girls, the necessity of summer camps for children, and the importance of cartography to United Nations.

### NEWSREELS

The newsreel unit photographed 42 newsreel stories in every province of Canada, of which 34 were either released to U.S. television companies, and to Canadian, American, British and Latin American commercial newsreel companies for incorporation in their reels, or were incorporated into the Eyewitness series. In this way, the Canadian content of Canadian newsreel was increased, Canadian interests were served abroad, and the NFB film library was enlarged with stock footage which is used for other productions.

While commercial standards were maintained for these stories, they were selected for significance rather than "spot news" value. Stories completed during the year included: immigration by air, reforestation, parachute training, flood recovery in the Fraser Valley, the Greber plan for a national capital, winter logging, spring cattle round-up, shipbuilding, the Scottish festival in Anti-

gonish, the Valleyfield regatta, the retirement of Prime Minister King and the investiture of Prime Minister St. Laurent, and the signing of the Bill for Newfoundland union.

Six newsclips, short films of from one to two minutes duration, were produced and attached to the end of newsreels through an arrangement with the Canadian Motion Picture Distributors Association. They were, in effect, national messages from government departments and national organizations on Health Week, early Christmas mailing, Canada saving bonds, immunization, kindness to animals and the Community Chests Campaign.

The majority of the newsreel stories are edited into a monthly 16mm cine-magazine. Nine issues of this series, entitled "EYEWITNESS", were released to the rural circuits and film libraries. It was produced in the French language under the title "COUP D'OEIL". The outstanding film of the series was "OPENING OF PARLIAMENT" ("OUVERTURE DE LA SESSION PARLEMENTAIRE"). Educational groups and other organizations welcomed the first filming of this event.

### NON-THEATRICAL FILM PRODUCTION

One hundred and two films on the subjects of health, agriculture, defence, travel, citizenship and community activity, trade, industry and labour, natural resources, and world affairs were produced for non-theatrical showing.

A new film, "OVER-DEPENDENCY", was produced in the Mental Mechanism series made for the Department of National Health and Welfare in cooperation with the Allan Memorial Institute of Psychiatry, Montreal. Prior to this series, the only mental health films were clinical productions for use by psychiatrists, therapists and professional groups, and a few specialized productions for use within such organizations as the United States Navy.

After the first of the Mental Mechanism subjects was shown experimentally to general audiences on NFB rural film circuits, the reception caused the Department to permit the remainder of the series to be released for public showing. Professional audiences in the United States considered the films of such

value that in the latter part of the year, the Joint Mental Health Film Board was organized to produce similar films under the direction of a NFB producer on leave of absence.

A film, "DRUG ADDICT", was made for the Department of National Health and Welfare with the cooperation of the Royal Canadian Mounted Police. The resultant association of the people who recognize the social problem and those in charge of enforcement and control, enabled a study of the social complexities of addiction.

Other films in the field of health made for, or in cooperation with, the Department of National Health and Welfare, gave information on maternity, milk, vitamins, diet, physical fitness, and care of the teeth.

Four agricultural films were completed: two sponsored by the Department of Agriculture, two as part of the Board's rural program. Subjects were: the role of science in modern farming ("SCIENCE HELPS THE FARMER") ("SCIENCE ET AGRICULTURE"), soil conservation ("SOIL FOR TOMORROW"), Dutch elm disease ("DUTCH ELM DISEASE") ("L'ORME EN PERIL"), and the selective breeding of hogs in Prince Edward Island ("HOG FAMILY SUPREME") ("PORC DE BONNE FAMILLE").

The interests of agriculture and trade coincided in a film on pure-bred livestock, "BLUEBLOODS FROM CANADA" ("LES PURS SANGS DU CANADA"), made for the Department of Trade and Commerce, which also sponsored "STUFF FOR STUFF", an animated film on the story of trade, and "CANADIAN INTERNATIONAL TRADE FAIR" ("L'EXPOSITION DU COMMERCE INTERNATIONAL DE TORONTO"). The Department reports that showings abroad of "BLUEBLOODS FROM CANADA" have been a direct cause of large sales of Canadian livestock.

Nine films were produced for the Department of National Defence to provide instruction and stimulate recruiting.

The National Parks Service of the Department of Mines and Resources, and the National Film Board, cooperated in producing three travel films, and a travel film on the Gaspé region was produced for Canadian National Railways. Other travel films are under production for theatrical distribution and for television broadcast. Many newsreel stories were chosen as travel subjects. These films are all designed to bring tourists into Canada and to encourage Canadians to spend their holiday dollars at home.

The tourist program was strengthened in some instances by community films. In "SAINT JOHN VALLEY" ("VALLEE DE LA SAINT-JEAN"), the story of the Saint John River Valley is conveyed in the documentation of the activities of the people. In "SAGUENAY", the distinctive characteristics of the region as well as of the people are depicted.

The community film category included "FILM AND YOU" ("CONSEIL DU FILM"), how film councils are organized and what they can do for the community; "WHEN ALL THE PEOPLE PLAY" ("CETTE VALLEE QUI EST LA NOTRE"), how the people of Annapolis Royal and district organized a community recreation centre; "ARE YOU SAFE AT HOME?" ("ETES-VOUS EN SURE

TE CHEZ VOUS?"), a film on methods of preventing and fighting fire in the home, made for the Dominion Fire Commissioner of the Insurance Department; and "PLANNING CANADA'S NATIONAL CAPITAL" ("AMENAGEMENT DE LA CAPITALE"), public information on the Greber plan for the Ottawa Federal District, made for the National Capital Planning Service.

In the series "ACCIDENTS DON'T HAPPEN" ("PAS D'ACCIDENTS"), made for the Department of Labour, a fifth film, "SAFE CLOTHING" (VETEMENTS SANS DANGER) was produced. In this film the need for proper clothing for industrial jobs is demonstrated humorously.

In the field of natural resources, the film "YELLOWKNIFE", sponsored jointly by the Department of Mines and Resources and the NFB, outlines the industrial and social development of that area. A three-reel silent study of bird life, "BIRDS NEAR HOME", was made for the use of lecturers of the Dominion Wildlife Service of the Department of Mines and Resources. Arrangements provide for the use of this material in other films.

Two films in the international category were completed. "The PEOPLE BETWEEN", filmed in China by a NFB cameraman on loan to UNRRA, reports the tragedy of a people caught between two warring armies. "MAPS WE LIVE BY" was made for the United Nations Film Board. From the story of maps it illustrates the interdependent nature of the problems of all countries, and affirms the unity of the world.

#### ANIMATION

The Animation Section completed five films: "CHANTONS NOEL", a sing-song using puppets sculptured from paper, a new technique; "TIME AND TERRAIN" and "LE TEMPS ET LA TERRE", an artist's conception of geological history, made for the Department of Natural Resources; "MAKING BREAD IN THE 13th CENTURY", a picture of medieval life using flat, jointed figures, with a commentary in verse by Canadian poet Anne Marriott; and THREE SHORT ANI-

MATED FILMS by Norman McLaren, showing the latest experiments of Mr. McLaren in drawing sound and images directly onto motion picture film.

The section was also responsible for the lettering and titles of all productions and for animation sequences in 27 films.

#### TELEVISION

The place of motion pictures in television is being studied by the Board with the Production Branch in particular giving attention to television's special needs for films of a dramatic character. A senior member of the production staff was assigned to study television production techniques in New York, where he will remain on the staff of a major television network for one year.

A series of five films designed expressly for television broadcast were in production by the end of the fiscal year.

#### MUSIC SECTION

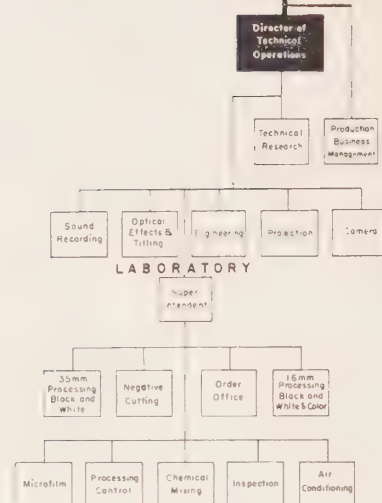
Three staff composers under a director of music created a wide variety of musical scores for films on many subjects. Native Nova Scotian ballads were the basis of the score for "RISING TIDE", a film in production at the end of the year describing cooperatives in the Maritime provinces. An orchestra of strings, woodwinds and brass was used to effect and sustain mood in "PASSPORT TO CANADA", the story of postwar immigration. Mood was achieved by the same composer with woodwind and piano in "LA TERRE DE CAÏN", a picture of the north shore of Labrador. For the musical sequences in "WHEN ALL THE PEOPLE PLAY" the composer went on location, coaching singers and instrumentalists while the film was in production. In "A CAPITAL PLAN", part of the music was scored to synchronize with, then to develop out of, the previously recorded chimes of the Peace Tower carillon.

Musical scores were assigned to several free-lance composers, among them Howard Cable and Clermont Pepin. Engagement of free-lance composers is one aspect of the policy of encouraging the development of Canadian talent.

#### PRODUCTION CREW MAKING MEDICAL SCIENCE FILM.







## TECHNICAL OPERATIONS

Technical sections—film processing, 16mm camera, optical effects, projection and engineering—report to the Production Branch and self-contained production. Working closely with film production, the other branches of the Board,

the largest of the Film is routed through production, a single necessitating 100 to 200

used during the pressing of 35mm black and 25% to 5,089,915 feet. The black and white 2,997,000 feet. There were processed, an in-

Special services in reduction colour printing from 35mm to 16mm were inaugurated. Microfilm work for government agencies increased approximately 19% to 239,955 feet.

In response to the accelerated demand for NFB films by American television companies, over 100 suitable subjects were printed during the year from black and white and colour originals.

### SOUND

This section is responsible for the recording of sound effects, music and voice tracks, and for the mixing of these tracks for the final recording.

To replace outdated sound effects, a complete sound effects library on film and disc was established during the year. The library locates, records and assembles all effects in proper sequence.

As a result of detailed study of magnetic recording tape systems, the sound section has obtained the first professional 35mm magnetic recorder manufactured by the R.C.A. Company. It requires no laboratory processing and can be erased for re-use. Savings to be expected from this unit during the coming year are estimated at \$7,600. Experience gained will be available to the film industry.

RECORDING A COMMENTARY.



TEMPERATURE CONTROL IN FILM PROCESSING.



## CAMERA

The camera section moved to a new location in the John Street building and a camera repair shop was installed. At peak production, the section's fourteen camera crews were simultaneously in the field, and during the heavy shooting season, equipment was serviced and shipped to all parts of Canada.

Attention was given to training of personnel by means of workshop periods, including experimental shooting of colour film, and studies of colour temperature characteristics of lamps, photometers, and exposure meters.

New high intensity, low power consumption lights, recently introduced to the industry in Hollywood, are now being tested. They have approximately three times the light efficiency per pound of equipment. If tests prove successful, interior colour shooting will be improved and shipping expenses reduced.

## PROJECTION

Projection services and equipment maintained in the National Research Council auditorium were completely renovated during the year to provide better screening facilities for other government departments.

## ENGINEERING

To encourage the use of film in scientific work, a new photomicrographic stand was designed and constructed. It will be used in conjunction with time lapse and high speed techniques to present visually such phenomena as, for instance, plant growth. This will assist research groups and universities with technical problems. It will also provide basic material for instructional science, and general interest films.

No change was made in the routine of services for machine shop, electrical

maintenance, plumbing, carpentry, camera and projection repairs.

## RESEARCH AND

### ENGINEERING DEVELOPMENT

An optical effects printer, first of its kind produced in Canada, was designed and constructed in Toronto in cooperation with the Crown Company, Canadian Arsenals Ltd. The saving to the Board was \$20,000 in U.S. funds, the difference between its production cost and the U.S. sale price. The design will be made available to the film industry in Canada and other countries.

A new scene by scene density and colour correction printer was designed, built and tested during the year. Patent applications were filed and the work was presented at the last convention of the Society of Motion Picture Engineers.

A new colour transparency duplicating process to provide high quality duplicates and enlargements was developed. This process uses monochromatic light and a more stable colour coupler.

It was found possible to make colour film strips from surplus 16mm colour footage, colour transparencies of various sizes and flat art work.

### SERVICES TO GOVERNMENT AND COMMERCIAL AGENCIES

A training course in advanced sensitometry was set up for R.C.A.F. photography instructors at the request of the R.C.A.F.

Tests for operation and performance were made on several models of 16mm projectors at the request of manufacturers and interested government agencies.

Facilities were provided for setting up microfilm, cameras, developing machines and readers for experimental purposes for the auditor general's department.

Translation and evaluation of literature on European photographic equipment was carried out at the request of the Department of Trade and Commerce.

To conserve Canadian credits in the United States, and because adequate services were not available elsewhere in Canada, the Quebec Productions' feature film "*Un homme et son péché*" was given complete technical service, including laboratory processing of picture and sound negatives, optical effects, negative cutting and sound recording. A similar arrangement with Renaissance Films is now in effect. These services were extended on the understanding that in future opportunity would be sought to have such work performed by commercial laboratories.

Arrangements were made to loan certain pieces of sound equipment to the Ryerson Institute of Technology, Toronto, for the training of war veterans in basic sound recording techniques.

American and Canadian film units on location in Canada were assisted by the Camera Section on the several occasions when commercial services were not available. Such service included special newsreel coverage, repairs to cameras, and advice on winterizing equipment.

Special services were set up to meet the requirements of television projection.

## STANDARDIZATION

At the request of the Canadian Standards Association, two executives of the Technical Division organized Committee 77.1 on motion picture photography, acting as chairman and secretary. This Committee represents the principal commercial film production organizations, and the film, recording and projection equipment manufacturers in Canada. Proposals of the American Standards Association and the British Standards Institute were studied, and over twenty basic standards have been reviewed and established for use in Canada.

SYNCHRONIZING THE PICTURE AND SOUND TRACKS.



EDITING 35 MM FILM.





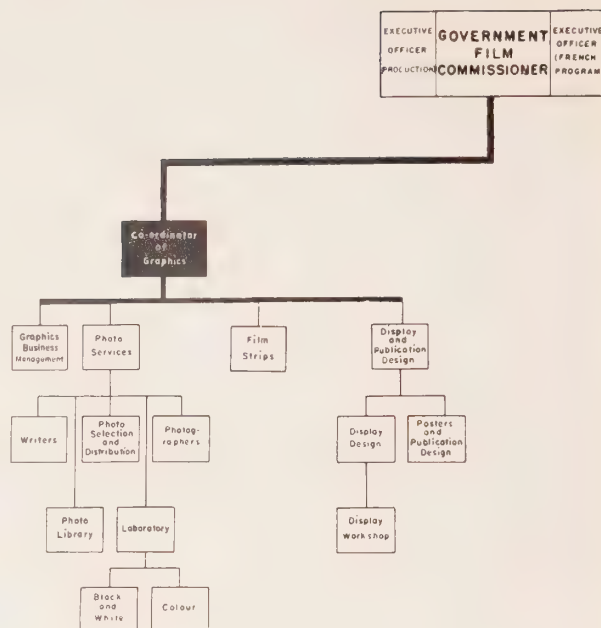
## GRAPHICS

The Graphics Branch consists of three divisions, Photo Services, Filmstrips, and Displays and Publication Design, which produce photographs, photo stories, filmstrips, displays, posters, silk-screen prints—all visual media except motion pictures.

The Branch maintains a central photo library photo laboratory which enlarges the scope photographic services for all departments, avoids duplication of equipment, and reduces head on technical staff.

of photographers, writers, technicians, and craftsmen enables all government departments to share experience in visual technology and to make use of all media in presenting integrated information program.

19 allotment for the Graphics Branch \$180,37. The expenditure was \$120,778.66.



### PHOTO SERVICE

Photo Services Division is the chief official photographic agency for the government. It produces, processes, distributes photographs and photo stories for all government departments. The library makes these photographs available for the illustration of government information in Canada and abroad, supplies photographs in support of films, and provides the basic material for filmstrips, posters and photographic displays.

#### PRODUCTION

##### PHOTOGRAPHS

The division produced a total of 16,380 photographs during the year, an increase of 11% over 1947.

Production for government departments increased 118 major assignments compared to 112 the previous year. Among those requesting the largest amount of original shooting were the Departments of External Affairs and National Health and Welfare, and the National Capital Planning Committee.

From a National Film Board appropriation for documentary photo stories the division produced 44 stories. These pictures record contemporary events of national significance. When they have served as illustration for government publications, exhibits, displays, posters and filmstrips they are microfilmed and placed in the Public Archives. Some of the documentation during the year were Newfoundland, the Canadian National Institute for the Blind, the opening of the St. Lawrence River, and the Dominion Drama Festival.

#### CO-ORDINATED STILL PICTURE PRODUCTION

During the summer of 1948, at the request of the Inter-departmental Committee On Canadian Information Abroad, the division undertook to coordinate certain still picture production programs for seven government departments: Trade and Commerce, Fisheries, Agriculture,

Mines and Resources (Parks Branch), Canadian Travel Bureau, National Harbours Board, and External Affairs.

Each department listed its requirements, and a tightly organized schedule took two photographers as far west as British Columbia and as far east as Nova Scotia. By sharing travel costs, the largest single item of production expense, the departments concerned received 1,800 black and white and 300 colour photographs at reduced cost.

#### LABORATORIES

The laboratory processed 140,802 prints in 1948-49, an increase of 37%. Portraits declined from 137 to 123. Murals rose from 64 to 276. The colour laboratory produced 1,492 filmstrips compared to the previous 230. Colour prints declined from 244 to 61.

All sponsoring departments made greater use of colour transparencies. Research is perfecting a colour medium by which our colour laboratory can process, within 24 hours, transparencies which formerly had to be processed in the United States. Over 1,000 colour transparencies were produced during the year.

#### PHOTO LIBRARY

New photographs mounted, indexed, and added to the 8 x 10 and contact files totalled 10,010. A catalogue listing the 50,000 photographs in the library was compiled and distributed to Canadian publishers and supplements will be issued as required. Reports indicate that editors are making use of this material.

#### DISTRIBUTION

In answer to an expanding volume of requests from federal, provincial and foreign government departments, Canadian and U.S. textbook publishers, and Canadian and foreign editors, 61,222 prints, an increase of 4.03%, were distributed. These prints were supplied to government departments and educational institutions at cost. Newspapers and all other publications were charged the established com-

mercial rate in accordance with an agreement with commercial photographers.

#### EDITORIAL

On 542 story titles, 7,464 captions were written, an increase of 43%. Six stories were released in the United States in support of newsreels promoting Canadian trade and tourism. Seven photo stories on Canada were placed with European publishers. Distribution of such stories as the opening of Parliament was made to the Press Gallery and Canadian press syndicates without charge. From the documentary appropriation, authorized to promote understanding and unity among Canadians, 11 photo stories were prepared and distributed. Their combined magazine, rotogravure and newspaper circulation in Canada totalled 9,527,000.

### DISPLAY AND PUBLICATION DESIGN

This division designs posters, layouts for all types of publications, and designs and builds displays and stage sets for films.

#### DISPLAYS

Displays were produced in increasing quantity for a number of government departments. Some were completely photographic, others used art work, the majority combined photographs, photo murals, art work, diagrams, charts and pictographs. In size they ranged from one-panel stands to elaborate wall-size exhibits.

Larger displays designed and built during the year for other government departments included a 40-foot display of a working post office for the Post Office Department, an exhibit on industrial design for the National Art Gallery, an informational display to aid recruiting for the Department of National Defence, an eight-panel demountable display entitled "CANADA'S HEALTH GRANTS" for the Department of National Health and Welfare, and three displays for the International Trade Fair, sponsored, re-

spectively, by the Canadian Broadcasting Corporation, and the National Film Board. Smaller displays were produced for other government departments.

Three large classroom displays were designed and built with the cooperation of the Montreal Catholic School Commission and the Montreal Protestant Central School Board. Each used 23 to 30 titled photo enlargements to tell the story of synthetic rubber, salmon and lobster fishing.

The displays were in circulation over the entire year on a circuit of schools established by the school boards, which estimated that these displays were viewed by 25,000 pupils of Protestant schools and 400,000 students of Catholic schools. On completing the circuit, displays are returned to this division, refurbished, then loaned on request to other educational institutions.

Equipment was set up to make three-panel informational displays by the silk-screen process thus lowering the price on larger quantities.

In order to maintain a continual improvement in the quality of displays, experiments were made in the use of different woods, cloths and paints. Many new materials were tried and some new textures utilized.

#### MODELS OF THE NATIONAL CAPITAL PLAN

In 1946, the National Film Board, at the request of the National Capital Planning Service headed by Jacques Greber, consultant, began construction of a series of scale models to illustrate the proposals of the National Capital Plan. Five craftsmen were employed on the project.

The principal work was a 100-foot-to-the-inch model of the central sections of Ottawa and Hull, approximately 17½ feet square. It was completed in the year under review, and placed on display in the House of Commons during the spring sessions. Also completed was a 30-foot-to-the-inch model showing the proposals for the development of Confederation Park in the heart of the Capital.

Two other large models were begun and will be completed in the current year: a relief map, 3,000-feet-to-the-inch, of the 900 square mile National Capital District; and a 30-foot-to-the-inch model showing the proposed improvement through Wellington Street west of Parliament Hill.

Several of these models form part of a large exhibit on the National Capital Plan, constructed by the Board for the National Capital Planning Committee, Federal District Commission. The exhibit will tour the country in the current year.

#### POSTERS AND PUBLICATION DESIGN

A pool of six artists is available to serve all government departments with layout, lettering, maps, charts, graphs, titles, and

the retouching of photographs. During the year they prepared for publication many government bulletins, posters, leaflets, folders, pamphlets, booklets, brochures, catalogues and manuals.

#### FILMSTRIPS

##### PRODUCTION

The first filmstrip produced by the National Film Board was sponsored by the National War Finance in 1943. A continuing demand from National War Finance and from the Army for filmstrips as visual training aids, brought about formation of the Filmstrip Division a year later.

In 1948-49, the division produced 25 filmstrips, 14 in colour, 11 in black and white. Eleven were produced for federal and provincial government departments, mainly for school use. Others such as NARCOTICS TRAINING were made for the Narcotics Control Division of the Department of National Health and Welfare to train RCMP and other law enforcement groups. From an NFB appropriation, the division produced 14 classroom filmstrips.

Production for the classroom has received substantial support from the provincial departments of education, and NFB filmstrips have evolved to meet their needs. These strips are now made to be used in a lesson period of forty minutes. They endeavour to fit the subject into the school curriculum and the age level of the children for whom the filmstrip is intended is considered in the treatment.

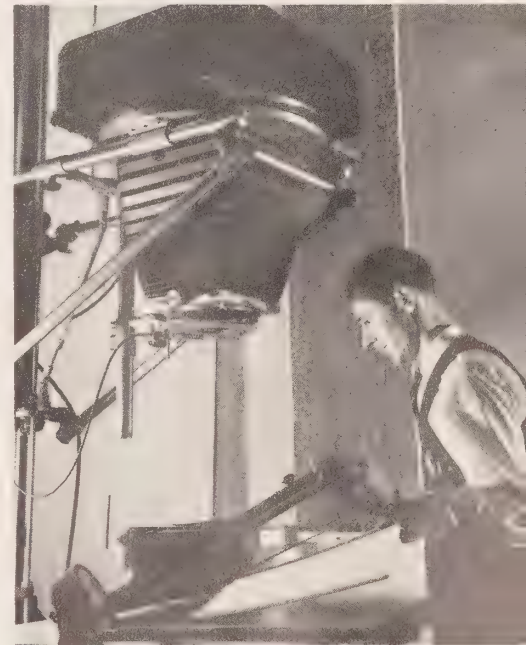
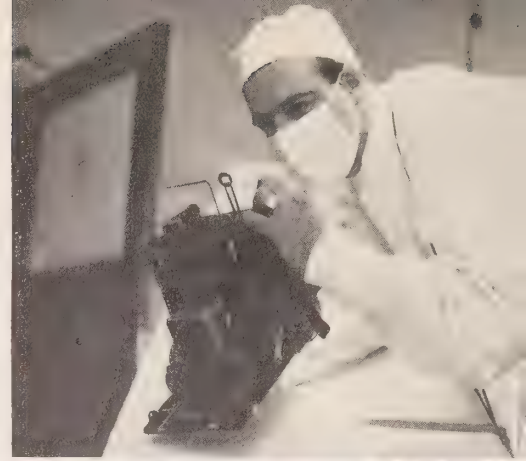
Two studies have been made by the division under the guidance of an Ottawa school psychologist to determine reactions of children in a number of age groups and a series of questionnaires which was distributed among teachers in every province has been assessed to determine the most useful themes and subjects.

##### DISTRIBUTION

The evolution of filmstrips as an aid to teaching and training has paralleled an expanding need. In 1948-49, 1,009 filmstrips were sold to provincial departments of education, school boards, schools, federal departments, other provincial departments, commercial firms, private institutions and individuals. This is an increase of 96% over the previous year.

Abroad there were 1,793 filmstrips sold, an increase of 219%. In the United States, 755 filmstrips were sold through NFB offices and two national commercial distributors, the Society for Visual Education, and Classroom Films, Inc. In the United Kingdom, 1,018 filmstrips were sold. British Industrial Films, one of the largest British agencies, distributed 100 prints each of the major NFB filmstrips.

Sixty copies each, 10 in French, of seven United Nations filmstrips were distributed by the Board through its regional offices to film libraries, educational and cultural organizations in Canada.



PHOTOGRAPHING A SURGICAL OPERATION.

PRINTING A STILL PICTURE ENLARGEMENT.

MODELS MADE FOR DVA HOUSING DISPLAY.

FILMSTRIP PRODUCER CHECKING FINISHED STRIP.

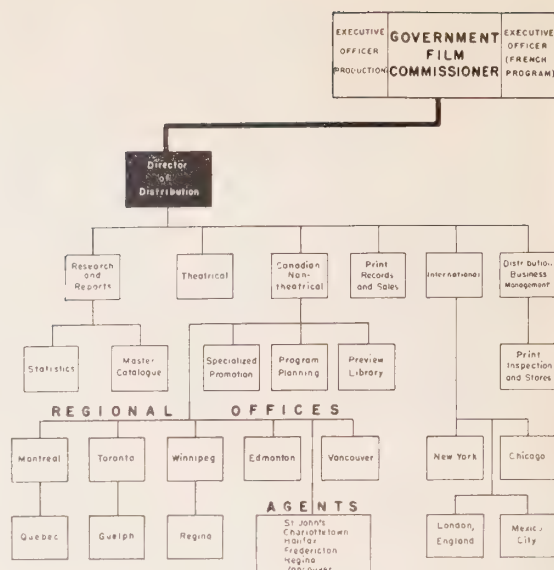


## DISTRIBUTION

*It is the purpose of the Distribution Branch to provide Canadians with the best of information films and other visual material, and abroad, circulate Canadian films and filmstrips which create an appreciation of Canada.*

*The Branch operates through ten regional offices with preview services to national, provincial and local organizations, 235 film councils, community film libraries, rural and urban units, commercial theatres; and abroad, NFB offices in New York, Chicago, London, and 54 diplomatic and consulates, and 65 commercial distributors.*

*Allocation for the Distribution Branch in 1948-49 was \$670,640.00. The expenditure was \$670,401.79.*



## THEATRICAL DISTRIBUTION

of theatrical short subjects Canadian theatres with Columbia Pictures Ltd. During 1948-49, subjects of national and interest were shown in a total of 1,000 theatres, reaching an aggregate audience of 10 million people.

el films were released in ADA CARRIES ON, ten in French language counterpart EN VAIN CANADA, and three (two-reel) in the VIGIE (French language) series.

ally a film not made for theatres is of sufficient dramatic and national interest that Columbia selects it as an additional release — a "special". "WHO SAVED YOUR CHILD?", a three-reel film on the relationship of teacher to child in Canadian schools was selected as a special and was held over in some theatres. "R.C.M.P. FILE 1365" a special released the previous year, was still being heavily booked by the end of March.

## NEWSREEL DISTRIBUTION

Newsreel footage on twenty-eight factual stories was supplied through NFB's New York office to ten commercial newsreel companies who incorporated the Canadian footage in 103 issues of newsreels: 61 in Canada, 19 in United States, 13 in United Kingdom and 10 in South America. In addition they appeared in 10 U.S. and one U.K. television program. These stories were supported by six stills stories released simultaneously to the Canadian and American press.

The theatre audiences for NFB newsreels which can be estimated from figures compiled by the Motion Picture Association of America total 60 million in Canada and 320 million in United States. To this latter figure may be added approximately 50 million for television.

## NON-THEATRICAL DISTRIBUTION IN CANADA

This division circulates 16mm films, filmstrips and displays. It correlates the audience reaction to these productions and studies the types of films needed. Not

only NFB productions, but information films from all over the world are screened before a planning committee, and if judged of benefit to Canadians, may go into a non-theatrical network.

## NATIONAL AND REGIONAL OFFICES

The national office in Ottawa keeps contact with the field through ten regional NFB offices (an office was opened in March at St. John's, Newfoundland). In March the regional offices supervised 62 field representatives whose job is to extend the use of film through screening and promotion. Although field staff was reduced 10%, the use of films continued to increase as follows:

	1947-48	1948-49	Increase
Showings	80,484	101,569	26%
Audience	7,458,578	8,998,218	21%
Prints sold	2,041	2,425	19%

This expansion is the result of rural and urban organizations accepting a steadily increasing share of responsibility for arranging meetings, selecting programs and operating showings. As community groups became self-sufficient, field representatives had greater opportunity to promote film use in new communities. In the consequent supervision of larger areas, the resources of the Board in time and equipment were sometimes strained, but a deeper interest in film and larger audiences have resulted.

Through the cooperation of universities and provincial Departments of Education, the Board distributes educational films and filmstrips to schools. In 1948-49, rural schools reported a total of 24,472 NFB film showings; urban schools reported 15,024 showings. In an average month, NFB films, often with teaching guides, were shown to 371,933 school children, an increase over the previous year of 8%.

Cooperation with other provincial government departments has continued to be close in the fields of health and agriculture and to increase in the fields of welfare, labour, tourism and trade.

National and local organizations — a majority of the active groups in Canada — intensified their use of the NFB distribution services that are designed to make

films and filmstrips an integral part of any group program.

## COMMUNITY FILM LIBRARIES

Film libraries were established during the year in 34 new communities. There are now 235 film libraries in Canada. The NFB field representative helps set up the library and shows the local people how to distribute and care for films. Subsequently he demonstrates how to use films. Last year the Board sent 4,087 prints of NFB films to the film libraries.

The work of film libraries was extended through film councils which bring local groups together in joint planning and action. Film councils increased from 200 to 250.

Many councils whose service to local groups was already established turned attention during the year to research into film sources, and to workshops for training group members in the more effective techniques of film use. A number of councils served adjacent rural areas which had been without projection facilities.

In four provinces, film libraries and councils formed regional federations resulting in improved film supply and service.

## RURAL AND URBAN FILM CIRCUITS

Originally a rural circuit consisted of free monthly showings by NFB field staff to twenty or more communities.

Under the policy of self-operation, farm organizations, rural communities and school divisions, with assistance from the Board, took over the greater share of responsibility for rural film service — meetings, discussions, program planning, showings and follow-up. By the end of the year more than 3,300 urban and rural communities had information films and projection services available regularly.

Self-operation is not feasible everywhere. In sparsely populated areas it is necessary to continue direct service.

Eight basic film programs were provided during the year to three thousand communities and schools. A typical program, shown to schools in the afternoon, to adults in the evening, includes films on health, agriculture, recreation, geography, music and a special children's film.

The film best suited to discussion, usually one sponsored by a federal department, is placed to receive maximum attention from the audience. Discussions of the problems treated in the film are encouraged through discussion guides, pamphlets and the presence of specialists on the subject. In 1948-49, field representatives reported many instances where films on health and welfare, sanitation, child care, farming, recreation and industrial safety gave impetus to community action.

#### OUTPOST AREAS

For the past two years films and filmstrips have been flown into the Northwest Territories from the regional office in Edmonton. The cost is shared by the Board and the North West Territories Administration. Teachers, Red Cross nurses, game wardens, mine managers and Indian agents report film usefulness in a variety of ways. At Hay River, for example, a tuberculosis campaign was threatened with failure because of the Indians' fear of the X-Ray machine until the showing of two animated films on tuberculosis explained their fear away.

Other outpost areas which receive films regularly are the Yukon and northern British Columbia, with seasonal service to northern Saskatchewan and Manitoba, James Bay, Gaspé and the Magdalen Islands. Shortage of film and transportation difficulties prevented regular service.

To help meet this need for films a Central Outpost Film Library of over 100 films was formed during the year from returns by regional offices and from used library stock.

#### CONVENTION SERVICE

The Convention Service provided films, filmstrips and displays upon request to conventions of organizations in the field of welfare, medicine, dentistry, health, sanitation, citizenship, adult education, agriculture, industry, commerce, communications, recreation and music, and to youth, women's and veterans' organizations.

#### PREVIEW SERVICES

In Ottawa, the NFB maintains a preview and reference library which in March contained 2,700 films. In every regional office is a smaller library from which current NFB and selected foreign films may be borrowed or screened by groups who wish to view them before purchasing. Funds for special subject preview libraries were provided by the Departments of Labour and of National Health and Welfare to serve the fields of health, welfare, medicine and biology, physical fitness, and industrial safety and training. Purchases for these national special subject preview libraries are guided by the appraisals of panels of specialists. The films are circulated among all regional offices, which then arrange screenings for representatives of national, provincial and local organizations.

These special subject preview libraries and other projects for the year are reported under the following headings:

#### HEALTH AND WELFARE

Twenty-five subjects were added to the national health preview library. Films on health education were introduced to the public by field representatives and assistance was given regularly to the health education programs of the province.

More than 25 films were added to the national medical and biological preview library, the most comprehensive collec-

tion of its kind in Canada. Information and advice on films was furnished to the medical profession, medical societies and hospitals which use the library and to the medical colleges which assist in selecting films.

The national welfare preview library was established during the year from funds provided by the Welfare Division of the Department of Health and Welfare.

Some 160 films on physical and cultural recreation were screened by selection committees in six subject fields and 37 were purchased for the national physical fitness preview library, now 106 films.

A catalogue describing 425 "Health, Welfare and Recreation" films was completed and distributed to organizations concerned. It classifies, under 59 subject headings, all films available in Canada.

#### INDUSTRY AND LABOUR

A panel representing industrial and safety organizations and the Department of Labour selected 57 films for the industrial safety and training library. Through regional offices these films were seen and copies purchased by the industrial firms, Workmen's Compensation Boards, provincial government officials, and safety organizations. NFB staff screened Department of Labour films for industrial firms and trade unions, supplied them with information, and assisted with films in developing staff training programs.

#### AGRICULTURE

A survey was made of available agricultural films suited to Canadian use, and a study made to determine what new films on agriculture are needed.

Film information was supplied to federal and provincial government agricultural officials, and district agriculturists assisted in presenting agricultural films to rural meetings. In many provinces, farm organizations operating rural circuits in cooperation with the Board, shared in selecting films and in planning their use with rural educational programs.

#### TRAVEL AND TOURIST

To induce tourists visiting Canada to return, NFB field representatives in cooperation with the Canadian Government Travel Bureau and the Parks Branch of the Department of Mines and Resources, carried out an extensive summer program of travel film showings in national parks, private holiday resorts, at the larger exhibitions and on excursion steamers of

the Pacific coast. In Alberta, there were 207 showings of tourist films in the national parks. The total audience reached in Canada during July and August is estimated at 130,000 persons.

To dispose Canadians to spend their tourist dollars in Canada, 130 travel films were shown to audiences exceeding three million.

#### TRAVEL FILM LIBRARY

In the summer of 1948, two surveys of non-theatrical film outlets in the United States were made by the Board. Sixty-two outlets for Canadian travel films—Canadian Government offices, public libraries, university extension libraries and state departments of education—were established in 33 states. Seven travel films were selected by a committee representing the Canadian Government Travel Bureau, National Parks Service and the Department of Trade and Commerce. Prints of these films, paid for by the Canadian Government Travel Bureau, were placed with the travel film libraries.

For the last six months of 1948-49, the libraries, including the Canadian Travel Film Library in the NFB Chicago office, reported 6,470 showings to a total audience of 585,242. Results from the last quarter were double the previous quarter.

#### CREATIVE ARTS

One of the committees choosing films for the national physical fitness preview library selected a number on painting, pottery, sculpture, handicrafts and music. They were shown on film circuits and to cultural organizations in cooperation with the National Arts Council, a federation of 18 national organizations in the fields of arts and letters. Nearly 150 films on creative arts were in active use. Audiences totalled more than three million people.

#### CITIZENSHIP AND NEW CANADIANS

In cooperation with the Citizenship Branch of the Department of State, films describing Canadian geography, life and institutions were placed aboard five ships of Canadian registry to inform Canada-bound displaced persons and other immigrants about Canada. Daily film programs up to an hour and a half in length were provided for periods of from one to four weeks to displaced persons' disposal centres. Audiences for these two projects exceeded fifty thousand.

CHILDREN AT SCHOOL FILM SHOWING.





KEY { ● FILM LIBRARIES AND DEPOTS  
■ FILM COUNCILS

D ■ ALBERTON  
 D ■ CHARLOTTETOWN  
 ■ KENSINGTON  
 D ■ TRAVELLER'S REST  
 D ■ TYNE VALLEY

- ☐ ANNAPOLIS ROYAL
- ☐ ANTIGONISH
- ☐ BEAR RIVER
- ☐ BRIDGEWATER
- ☐ DARTMOUTH
- ☐ GLACE BAY
- ☐ HALIFAX
- ☐ KEMPTVILLE
- ☐ LIVERPOOL
- ☐ LOCKEPORT
- ☐ NEW VE BAY
- ☐ ST. JEROME MARY
- ☐ ST. JOHN'S GASKOW
- ☐ TRURO
- ☐ WINDSOR
- ☐ YARMOUTH

- ☐ BATHURST
- ☐ CAMPBELLTON
- ☐ EDMUNDSTON
- ☐ FREDERICTON
- ☐ GEARY
- ☐ KESWICK
- ☐ MONCTON
- ☐ NEW DENMARK
- ☐ PERTH
- ☐ SAINT JOHN
- ☐ TAYMOUTH

- AMOS
- 00 ARVIDA
- 00 BERTHIERVILLE
- 00 BONAVENTURE
- 00 CAP CHAT
- 00 CAP DE LA MADELEINE
- 00 CHANDLER
- 00 GASPE
- 00 GRANBY
- 00 GRAND'MERE
- 00 MEROUXVILLE
- 00 HULL
- 00 JOLIETTE
- 00 LA TUQUE
- LEVIS
- MACDONALD COLLEGE
- 00 MONT LAURIER
- 00 MONTMAGNY
- 00 MONTREAL
- QUEBEC
- 00 RIGAUD
- 00 RIMOUSKI
- RIVIERE DU LOUP
- 00 STE-AGATHE
- 00 STE-ANNE DES MONTS
- 00 ST-GABRIEL DE BRANDON
- 00 ST-GEORGES DE CHAMPLAIN
- ST-HYACINTHE •
- 00 ST-ISIDORE
- 00 ST-JEAN

- ■ ST-JEROME
- ■ ST-LAMBERT
  - STE-MARIE DE BEAUCE
- ST-LOUIS DE CHAMPLAIN
- ■ ST-REMI
- ST-TITE
- SHAWINIGAN FALLS
  - TROIS RIVIERES
- ■ VALLEYFIELD
  - VERDUN
- ■ VICTORIAVILLE
- YAMACHICHE

- ■ BELLEVILLE
- ■ BRANTFORD
- ■ BROCKVILLE
  - CHATHAM
- ■ COCHRANE
- ■ COLLINGWOOD
- ■ CORNWALL
- ■ DRYDEN
- ■ DUNVILLE
- ELK LAKE
- ENGLEHART
- ■ ESSEX
- ■ EXETER
- ■ FORT WILLIAM
- ■ FOXBORO
- ■ GALT
- ■ GARSON
- ■ GERALDTON
- ■ GRAVENHURST
- ■ GUELPH
- HAILEYBURY
- ■ HAMILTON
- HAWKESBURY
- ■ HESPELER
- ■ HUNTSVILLE
- IROQUOIS FALLS
- KAPUSKASING

- ■ KENORA
- ■ KINGSTON
- ■ KIRKLAND LAKE
- ■ KITCHENER
- ■ LEAMINGTON
- ■ LINDSAY
- ■ LONDON
- ■ MIDLAND
- ■ MITCHELL
- ■ MATACHEWAN
- ■ MOOSONEE
- ■ NEW LISKEARD
- ■ NIAGARA FALLS
- ■ NIAGARA-ON-THE-LAKE
- ■ NIPIGON
- ■ NORANDA
- ■ NORTH BAY
- ■ OAKVILLE
- ■ OSHAWA
- ■ ORILLIA
- ■ OTTAWA
- ■ OWEN SOUND
- ■ PEMBROKE
- ■ PETERBOROUGH
- ■ PICTON
- ■ PORT ARTHUR
- ■ PRESCOTT
- ■ PARRY SOUND
- ■ PORT HOPE
- ■ RED LAKE

- RED ROCK
- ■ RENFREW
- ■ ST. CATHARINES
- ■ ST. MARY'S
- ■ STORMONT
- ■ ST. THOMAS
- SMITHVILLE
- ■ SARNIA
- ■ SAULT STE. MARIE
- SCHUMACHER
- ■ SIMCOE
- ■ SUDBURY
- ■ STRATFORD
- ■ TIMMINS
- ■ TORONTO
- ■ VIRGINIATOWN
- ■ WELLAND
- ■ WINDSOR
- ■ WOODSTOCK
- ■ WYOMING
- ■ WALKERTON

- ■ ALTAMONT
- ■ ALTONA
- ■ ARDEN
- ■ BASSWOOD
- ■ BALDUR
- ■ BIRTLE
- ■ BOISSEVAIN
- ■ BRANDON
- ■ CARBERRY
- ■ CARDALE
- ■ CARMAN
- ■ CARTWRIGHT
- ■ CLANWILLIAM
- ■ CRYSTAL CITY
- ■ DAUPHIN
- ■ DECKER
- ■ DURBAN
- ■ ERICKSON
- ■ FLIN FLON
- ■ FORK RIVER
- ■ FOXWARREN
- ■ GILBERT PLAINS
- ■ GLADSTONE
- ■ GLENBORO
- ■ GOODLANDS
- ■ GRANDVIEW
- ■ GREYNA
- ■ GRISWOLD
- ■ HAMIOIA
- ■ KENVILLE
- ■ KILLARNEY
- ■ LOWE FARM
- ■ McCONNELL
- ■ McCREARY
- ■ MANITOU
- ■ MELITA
- ■ MINITONAS
- ■ MINNEDOSA
- ■ NEEPAWA
- ■ OAKBURN
- ■ OAK RIVER
- ■ PINE FALLS
- ■ PORTAGE LA PRAIRIE
- ■ RAPID CITY
- ■ RIVERS
- ■ RIVERTON
- ■ ROBLIN
- ■ ROLAND

- ■ RUSSELL
- ■ ST. BONIFACE
- ■ ST. ROSE DU LAC
- ■ SELKIRK
- ■ SHOAL LAKE
- ■ SOURIS
- ■ STRATHCLAIR
- ■ SWAN RIVER
- ■ TEULON
- ■ THE PAS
- ■ WAWANESA
- ■ WINKLER
- ■ WINNIPEG
- ■ WINNIPEG BEACH
- ■ WINNIPEGOSIS

## SASKATCHEWAN

- ABERNETHY
- ARBORFIELD
- AYLSHAM
- BALCARRES
- BIG RIVER
- BLADWORTH
- BRADWELL
- BROADVIEW
- ■ CANORA
- CANWOOD
- CENTRAL BUTTE
- DUCK LAKE
- ELFROS
- ESTEVAN
- ESTON
- FOAM LAKE
- GLENBUSH
- GRAVELBOURG
- GRENFELL
- KAMSACK
- KINDERSLEY
- KINISTINO
- LEADER
- LESLIE
- MAPLE CREEK
- MARGO
- MEADOW LAKE
- MELFORT
- MELVILLE
- MOOSE JAW
- MOOSOMIN
- NIPAWIN

- NORTH BATTLEFORD
- OUTLOOK
- PREECEVILLE
- ■ PRINCE ALBERT
- RADVILLE
- ■ REGINA
- ROSTERN
- SALTCOATS
- ■ SASKATOON
- SANDWICH
- SHAUNAVON
- SHELLBROOK
- SPIRITWOOD
- ■ SWIFT CURRENT
- WATROUS
- WADENA
- WELDON
- ■ WEYBURN
- ■ YORKTON

## ALBERTA

- ■ BONNYVILLE
- ■ BROOKS
- ■ CALGARY
- ■ CROWSNEST PASS
- COALDALE
- ■ DAWSON CREEK
- ■ EDMONTON
- ■ FALHER
- ■ GRANDE PRAIRIE
- ■ HANNA
- ■ HIGH PRAIRIE
- ■ LAC LA BICHE
- ■ LETHBRIDGE
- ■ McLENNAN
- McMURRAY
- McNALLY
- ■ MEDICINE HAT
- ■ PEACE RIVER
- ■ RED DEER
- ■ ST. PAUL
- ■ VERMILION
- VULCAN

## BRITISH COLUMBIA

- ■ ABBOTSFORD
- ALBERNI
- ■ ARMSTRONG
- ■ ASHCROFT

- ■ CHILLIWACK
- CLINTON
- ■ COMOX
- ■ CRESTON
- ■ COWICHAN VALLEY
- ENDERBY
- ■ FERNIE
- ■ FRASER CANYON
- ■ GRAND FORKS
- ■ HOPE
- ■ KAMLOOPS
- ■ KELOWNA
- ■ KIMBERLEY
- ■ LANGLEY
- MATSQUI
- ■ MISSION
- ■ NANAIMO
- ■ NELSON
- ■ NEW WESTMINSTER
- ■ NORTH VANCOUVER
- ■ POWELL RIVER
- ■ PRINCE RUPERT
- ■ PRINCE GEORGE
- ■ PRINCETON
- ■ PENTICTON
- ■ REVELSTOKE
- ■ ROSSLAND
- ■ SALMON ARM
- ■ SOUTH OKANAGAN
- SUMAS
- ■ SUMMERLAND
- ■ SURREY
- ■ TRAIL
- ■ VANCOUVER
- ■ VERNON
- ■ VICTORIA
- WEST VANCOUVER
- ■ WESTVIEW

## NORTHWEST TERRITORIES

- ■ AKLAVIK
- ■ FORT NORMAN
- ■ FORT PROVIDENCE
- ■ FORT RESOLUTION
- ■ FORT SIMPSON

## YUKON

- DAWSON CITY

# NATIONAL FILM BOARD REGIONAL OFFICES

**BRITISH COLUMBIA :** Regional Supervisor, National Film Board, 535 West Georgia Street, Vancouver.

**ALBERTA :** Regional Supervisor, National Film Board, South Side Post Office, Edmonton.

**SASKATCHEWAN :** Assistant Regional Supervisor, National Film Board, Education Annex, Dept. of Education, Regina.

**MANITOBA :** Regional Supervisor, National Film Board, 205 Childs Building, Winnipeg.

**ONTARIO :** Regional Supervisor, National Film Board, 4 University Avenue, Toronto.

**QUEBEC :** Regional Supervisor, National Film Board, 726 Confederation Building, Montreal.

**NEW BRUNSWICK :** Regional Agent, National Film Board, Teachers' College, Fredericton.

**NOVA SCOTIA :** Regional Agent, National Film Board, Dept. of Education, Halifax.

**PRINCE EDWARD ISLAND :** Regional Agent, National Film Board, Prince of Wales College, Charlottetown.

**NEWFOUNDLAND :** National Film Board Office, Department of Education, St. John's.



## INTERNATIONAL DISTRIBUTION

International Distribution in 1948-49 deposited in NFB offices and Canadian posts abroad 1,700 prints of films and 137 filmstrips. Sales of prints through NFB offices and commercial and government distributors increased 35% to 3,199; filmstrips 19% of 1,793.

The number of theatrical contracts increased from 12 in 1947-48 to 23; non-theatrical contracts from 14 to 20. Through a total of 35 theatrical distributors, 30 non-theatrical distributors, 57 foreign government agencies, 54 Canadian government posts serving 50 countries, and NFB offices in New York, Chicago, London and Mexico City, there are now more than 20,000 prints of Canadian circulating in other countries.

The greatest expansion in distribution took place in the United States. A new development was the establishment of Canadian libraries in 62 cities in 33 states.

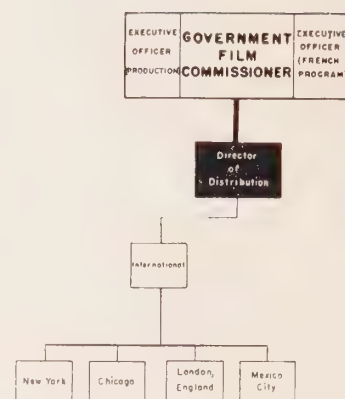
In the United Kingdom, an arrangement made with the Foundation for Visual Education promises expanded theatrical distribution.

Appointment of a commercial agent in Paris, whose territory includes France, Belgium, Denmark and French North Africa has brought the theatres of these countries to NFB films.

A library of 30 prints was established in all Canadian government posts to meet minimal information requirements abroad.

The International Distribution Division was allotted \$160,700.00

Its expenditure was \$157,971.18.



Prints shipped 1948-49: 850

NFB Offices New York, Chicago

1500 Non-theatrical Rentals

65 Theatre Bookings

2750 Print Sales

5 Canadian Government Posts

10 Non-theatrical Distributors

handling 70 film subjects

4 Theatrical Distributors

Total Prints in circulation: 10,600

UNITED STATES

LATIN AMERICA

Prints shipped 1948-49: 85

NFB Office Mexico

10 Canadian Government Posts serving 20 countries

2 British Consulates

20 Government Agencies

11 Theatrical Distributors

Total Prints in circulation: 1,285

Prints shipped 1948-49: 203

NFB Office London

1 Canadian Government Posts

17 British Government Agencies

99 Print Sales

9 Non-theatrical Distributors

5 Theatrical Distributors

Total Prints in circulation: 3,302

UNITED KINGDOM

FAR EAST

Prints shipped 1948-49: 44

5 Canadian Government Posts serving 3 countries

2 Government agencies

1 Non-theatrical Distributor

1 Theatrical Distributor

Total Prints in circulation: 574

Prints shipped 1948-49: 177

14 Canadian Government Posts serving 8 countries

15 Government Agencies

4 Non-theatrical Distributors

5 Theatrical Distributors

Total Prints in circulation: 2,527

BRITISH COMMONWEALTH

EUROPE

Prints shipped 1948-49: 341

16 Canadian Government Posts serving 17 countries

3 Government Agencies

6 Non-theatrical Distributors

9 Theatrical Distributors

Total Prints in circulation: 2,341

# ADMINISTRATION AND GENERAL SERVICES

The allotment for Administration and General Services for 1948-49 was \$276,012.53. The expenditure was \$271,529.29.

## PERSONNEL

The Board in April 1948 employed 589 persons. During the year it reduced staff by 49 persons, approximately eight percent. Of these, forty were from Distribution, seven from Graphics, two from Administration.

The movement of staff lessened over the year. The separation rate was 19% of the average total staff as compared with 30% in 1947-48. The replacement rate was 12% as compared with the previous 16%.

## INFORMATION

This section provides information in French and English on the National Film Board, its individual films and film services. Material designed to aid film utilization is supplied to regional offices. NFB offices abroad, federal and provincial government departments, national and local organizations, film councils, film libraries and audio-visual groups.

The section wrote, produced and distributed seventeen discs in the fifteen-minute radio series "SPEAKING OF FILMS". The number of independent stations who co-operated in carrying these programs, 17 when the series began, reached 25 by the end of the year.

Dramatization and talks introduced most of the 12 CANADA CARRIES ON series of theatrical films. Other programs covered outstanding non-theatrical films and NFB film services. In addition, information was supplied to the Canadian Broadcasting Corporation for network programs concerning motion pictures.

A weekly series of five-minute talks "NFB REPORTS", was produced to inform listeners of the films available in film libraries. The series, which had continued 12 months, had covered all available subjects by May and was discontinued. It will be resumed in the current year.

The following material was prepared in both French and English for publication:

*Canadian Image* No. 2, a 50-page brochure containing a film catalogue, photographs, and articles on film production and distribution. Catalogue

supplements to *Canadian Image* are released at two month intervals. *Film Facts*, an eight-page mimeographed news organ designed to assist urban film users.

*Presenting NFB*, a folder describing briefly all aspects of the Board.

*Where to Get National Film Board of Canada Films*, a leaflet advising the public where and how to obtain films.

*Seven discussion guides*, mimeographed outlines for stimulating the discussion of subjects presented in films shown on rural circuit programs; eight press releases in support of the programs, and eight content summaries of the films on the programs. Press releases and background information in French and English for regional offices in support of the theatrical series, *VIGIE*, *EN AVANT CANADA*, and *CANADA CARRIES ON*.

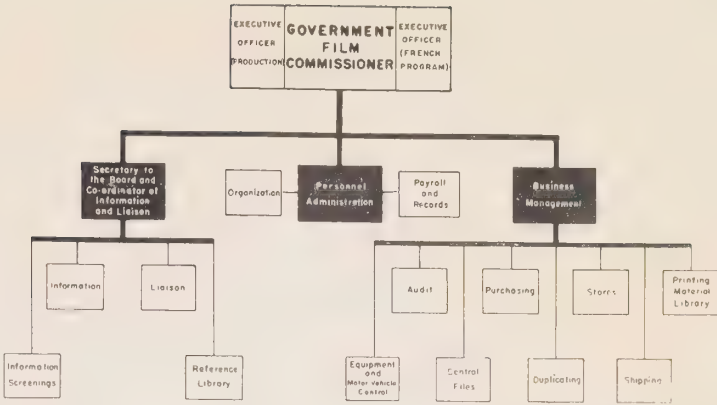
The section prepared material for articles in French and English and supplied still photographs on films and film services at the request of newspapers, ma-

gazines, trade papers and government publications in Canada and in other countries. Many requests for specialized information were supplied in correspondence.

## INFORMATION SCREENINGS

Public relations film programs were held regularly for the departments of Mines and Resources, External Affairs, Trade and Commerce, and for the information officers of all government departments. Screenings were held regularly for the diplomatic missions, particularly on the arrival of a new ambassador, and projection facilities were made available to the embassies for screening new films from their own countries to official audiences. More than 350 programs were shown to an audience totalling 16,225 people. These figures do not include screenings for individuals.

Fifteen conducted tours of the Board were organized for Ottawa school teachers, student tours from Toronto and Montreal universities, and American colleges. The largest group was 125 Canadian librarians and film librarians attending the annual conference of the Canadian Library Association.



RECORDING AN NFB RADIO PROGRAM.



# F I N A N C I A L S U M M A R Y

1948-49

## ADMINISTRATION AND GENERAL SERVICES

	Allotment	Net Expenditure
	\$ 243,362.00	\$ 242,141.21
	48.00	
s & Telegrams &	2,500.00	2,133.79
& Freight	350.00	343.08
Stationery,	4,940.00	4,133.04
Equipment	7,750.00	6,209.22
ing Expenses	1,765.00	1,764.40
revisions	1,110.00	1,099.25
Maintenance of Equipment	2,725.00	2,534.73
Miscellaneous	6,360.00	6,068.04
from Vote 85, Salaries,		
Department of Finance)	5,102.53	5,102.53
	\$ 276,012.53	\$ 271,529.29

## PRODUCTION OF FILMS

Interactive films for Non-Theat-		
rical use in Canada	82,177.00	81,534.07
Rural Audiences	25,732.00	25,660.69
Films	31,772.00	31,166.72
chool Audiences	58,087.00	58,067.13
guage Program	30,534.00	28,557.60
lin Action Series	9,833.00	9,679.17
Carries On Series	118,863.00	117,289.64
reel Program & Screen		
Magazine	73,455.00	73,301.28
Language Films	129,979.00	129,173.76
Acquisition of Equipment	82,909.00	75,947.02
Conversion of Equipment	18,421.00	18,049.37
Music Department	17,020.00	16,970.47
Library	40,737.00	40,535.49
Technical Services	15,485.00	15,406.83
from Vote 85, Salaries,		
Department of Finance)	16,521.79	16,521.79
Total	\$ 751,521.79	\$ 737,861.03

## PRODUCTION & DISTRIBUTION OF OTHER VISUAL MATERIALS

Graphics Administration		
including Library	\$ 27,500.00	\$ 27,015.15
Photo Services	48,000.00	43,481.05
Filmstrips	14,000.00	11,949.90
Display and Publication Design	35,500.00	29,915.50
Equipment	3,000.00	2,436.69
Allotted from Vote 85, Salaries,		
etc. (Department of Finance)	5,980.37	5,980.37
Total	\$ 133,980.37	\$ 120,778.66

## DISTRIBUTION OF FILMS

	Allotment	Net Expenditure
Canadian Non-Theatrical		
(Including Circuits)	\$ 381,300.00	\$ 381,300.00
General Distribution		
(Including Offices)	190,500.00	190,444.92
United States Distribution		
(Including Offices)	62,500.00	62,500.00
International Distribution		
(Including Offices)	98,200.00	95,471.18
Theatrical Distribution	15,500.00	15,500.00
Catalogue & Other Information		
Materials	44,000.00	43,816.87
Allotted from Vote 85, Salaries,		
etc. (Department of Finance)	39,340.00	39,340.00
Total	\$ 831,340.00	\$ 828,372.97
Grand Total	\$ 992,854.69	\$ 958,541.95

## CONTRACT WORK FOR OTHER AGENCIES

Production and Distribution of motion picture	
films and other visual materials sponsored by	
Federal and Provincial departments of govern-	
ment and other agencies:	
Production of Motion Pictures	\$ 354,421.69
Production and Distribution of other Visual	
Materials	108,486.06
Sale of Prints	224,760.00
Other Sales and Miscellaneous Sponsorship	
of Services	38,284.00
Total	\$ 725,951.75

## REVENUE RECEIVED

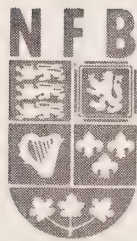
### ORDINARY REVENUE

Proceeds from Sales	\$ 32,933.09
Service and Service Fees	50,649.91
Refund Previous Years Expenditure	5,085.74
Miscellaneous	21,162.56

### SPECIAL RECEIPTS

Refund Previous Years War Expenditure	22,658.85
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Total	\$ 132,490.15
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OTTAWA  
EDMOND CLOUTIER, C.M.G., B.A., L.Ph.  
PRINTER TO THE KING'S MOST EXCELLENT MAJESTY  
CONTROLLER OF STATIONERY  
1950





St. John's harbour — from the film, *Newfoundland, Atlantic Province*.

Gov. Doc  
Can  
N

NATIONAL FILM BOARD OF CANADA



FB

A55

# ANNUAL REPORT

NINETEEN HUNDRED AND FORTY-NINE & FIFTY





*The Honourable Robert H. Winters,  
Minister of Resources and Development.*

Sir:

I have the honor to present to you this  
Eleventh Annual Report of the work of the National  
Film Board of Canada for the period April 1, 1949 to  
March 31, 1950.

*Your obedient servant,*  
W. ARTHUR IRWIN,  
*Commissioner, National Film Board*





## THE NATIONAL FILM BOARD OF CANADA

### purpose

The function of the National Film Board, as defined by the National Film Act passed on May 2, 1939, and subsequent orders-in-council, is to make and distribute films, filmstrips, photographs, and other graphic material designed to help Canadians in one part of Canada understand the ways of living and the problems of Canadians in other parts; distribute Canadian Government films in other countries; develop information services in connection with government film activities.

### membership

The National Film Board, appointed by the Governor in Council under the National Film Act, 1939, was composed of eight members: a minister of the Crown, another member of the King's Privy Council for Canada, three officials of the Civil or Defence Services of Canada, and three members not in the government's service. Members for the year under review were:

#### Chairman of the Board

**Hon. Robert H. Winters, Minister of Resources and Development**

**Hon. J. J. McCann,**

Minister of National Revenue,  
Ottawa, Deputy Chairman

**Mr. J. F. MacNeill,**

Law Clerk and Parliamentary Counsel,  
The Senate, Ottawa

**Dr. Georges Bouchard,**

Assistant Deputy Minister,  
Department of Agriculture, Ottawa

**Mr. Donald Cameron,**

Director, Department of Extension,  
University of Alberta, Edmonton, Alta.

**Mr. M. M. Maclean,**

Director, Industrial Relations Branch,  
Department of Labour, Ottawa

**Mr. Jean-Charles Falardeau,**

Faculty of Social Sciences,  
Laval University, Quebec City, Que.

**Mr. J. A. Cunningham,**

132 Almont Avenue, New Glasgow, N.S.

The Board met ten times during the year to review and advise on production, distribution, and administration. Responsible to them for the operation of the organization was the Government Film Commissioner, chief executive officer of the Board.

*Although considerable re-organization of the National Film Board was effected during the fiscal year 1949-50, this was achieved with minimum disturbance to production and distribution programs.*

*Production in the various sections of the motion picture and graphics divisions showed an increase over the previous year's output and there was substantial growth in the distribution of the Board's films in Canada and abroad.*

*More than 800 Canadian theatres booked Film Board theatrical subjects during the year, compared with 749 the previous year. The non-theatrical audience in Canada increased by nearly three per cent over 1948-49. Greater community use of film was reflected in the establishment of more film libraries and film councils. More than 5,000 groups made regular use of Film Board motion pictures through the library services.*

*Distribution outside Canada of the Board's theatrical and non-theatrical productions was further consolidated and enlarged by closer integration with the policies and operations of Canadian Government offices abroad.*



*During the year, 177 motion pictures were produced. Production of these films, together with reprinting of older subjects still in demand, called for the processing of more than 10 million feet of film by the Board's laboratories. In the Graphics Branch, 33 filmstrips were completed, 6,960 new negatives of still photographs were added to the files and more than 140,000 still pictures were processed.*

## **Production**

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### **MOTION PICTURE PRODUCTION**

National Film Board motion pictures are produced for theatrical and non-theatrical use in 35mm and 16mm sizes. All films, with the exception of Kodachrome color subjects, are produced originally in 35mm size. Distribution requirements determine the number of 35mm films which are reduced to 16mm.

This policy allows widespread non-theatrical use of many films originally designed for theatrical showings, and vice versa. It also assures high photographic and sound quality of the original film from which distribution prints are made.

Of the 177 films completed during the year, 125 were major productions of from one to three reels. Sixty-six of these were original productions in either English or French and 59 were opposite-language versions.

Two films of one reel each were 35mm theatrical enlargements of color films produced in 16mm size in previous years.

Of the remainder, 12 were newsclips and trailers and 38 were short-length film stories designed for tele-

vision release and inclusion in commercial newsreels.

### **Theatrical Films**

Of the 125 major productions completed during the year, 31 were designed for theatrical distribution.

Eleven of these were monthly releases in the **Canada Carries On** series, which celebrated its tenth anniversary, and nine were for its French-language counterpart, **En Avant Canada**. There were also five productions in the **Vigie** theatrical series, which is exhibited only in French Canada.

The wide popularity of the non-theatrical news-magazine series **Eye-Witness**, and its French-language counterpart, **Coup D'Oeil**, was reflected in requests that the series be made available to theatres. Six films were produced, three in each series, for Canadian theatrical release after February, 1950.

Sixty-eight newsreel subjects were shot during the year. Some of these were produced for the **Eye Witness** and **Coup D'Oeil** series and 38 were edited for submission to the commercial newsreel and television outlets.

National Film Board policy on

newsreel coverage is not to compete with Canadian commercial companies. By arrangement, Film Board newsreel crews do not cover "spot" news stories. Instead they handle short feature subjects on a regional schedule which calls for annual coverage of Eastern, Central and Western Canada. The footage is edited roughly in Ottawa and sent to New York for submission to commercial and television newsreel companies. The companies also consider the footage for inclusion in their Canadian, U.S., Latin American, U.K., European and Australian reels.

**Canada Carries On** films covered a wide range of subjects during the year. Two films in color, *Famous Fish I Have Met* and *Cliff Hangers* dealt with angling and mountain-climbing in Canada and were designed to appeal to tourists, while *Welcome, Neighbour* stressed the importance of the tourist industry to Canadians. *Valley of Gold*, an English-language version of the original two-reel French production *Abitibi* dealt with the mining towns of northwestern Quebec. *Summer Is For Kids* was a human-interest subject on boys' camps, *Sight and Sound* described the uses of audio-visual aids in modern schools, and *Ballet Festival* depicted Canadian progress in the art of the ballet. *55,000 For Breakfast* and *Our Town Is The World* dealt with Canadian participation in United Nations activities, the first being a film on the work of the International Food and Agricultural Organization, and the second dealing with citizenship. *White Fortress*, reporting on modern hospital facilities, and *What's Under the Label?*, which discussed national protective standards governing foods and drugs, were health subjects.

Releases in the **En Avant Canada** series accounted for nine pictures, which included French-language versions of *Inside Newfoundland* and *Arctic Jungle* and seven of the films in the **Canada Carries On** program.

Five films were produced in the French-language theatrical series *Vigie*. Films in this series are from one to three reels in length, whereas Film Board productions designed for English-language theatrical release seldom exceed one reel.

Among the releases in this series were *La Terre de Cain*, a three-reel film on life on the north shore of the St. Lawrence River; *Abitibi*, a two-reel film on the Abitibi region; and *Vieux Airs . . . Nouveaux Pas*, a two-reel film on the rôle of folk songs and dances in modern recreational activities. *La Terre de Cain* won a Canadian Film Award as the best short theatrical subject produced in Canada during the year.

The news-magazine **Eye Witness** and its French-language counterpart, **Coup D'Oeil** are the only Canadian reportage reels in Canadian theatres. There are nine issues a year, of which six are released theatrically. Each issue contains three or four stories of Canadian interest.

### Non-Theatrical Films

Ninety-seven films, including three short trailers, were made for non-theatrical showing. Of the longer films, 45 were original subjects and 49 were opposite-language versions in French or English.

Actually, all major Film Board productions can be regarded as non-theatrical. Films released in the **Canada Carries On** series, for example, are made available for 16mm non-theatrical distribution six months

after initial release. A picture produced in the non-theatrical program may reveal qualities of theatrical interest and be edited into a one-reel version for **Canada Carries On**. Occasionally, theatrical release of a picture produced on the non-theatrical program may be arranged in the year following completion of the film. The Board's policy is to make economical use of its product by presenting it in various ways for the widest possible distribution.

The demands of Canada's tourist program accelerated production of travel films in color. A series of five non-theatrical films covered a wide range of Canadian backgrounds. *Canadian Cruise* follows an American family yachting on inland waterways, *Road to Gaspé* shows youth hostellers cycling in Quebec province, *Canoe Country*, a canoe vacation in Northern Ontario, *Golfing Across Canada*, a transcontinental visit to a number of Canada's better golf courses, and *Spinning For Steelheads*, sport fishing. These pictures were sponsored by the Canadian Government Travel Bureau.

In the field of public health, *Challenge Science Against Cancer* was a major production jointly sponsored by the United States Public Health Service and the Canadian Department of National Health and Welfare. *He Acts His Age*, *The Unadulterated Truth* and *Teeth Are To Keep* were produced in French and English-language versions for the Department of National Health and Welfare. The Department also sponsored a revision of *Drug Addict* and French-language versions of *The Feeling of Hostility* and *Over-Dependency*, in the Mental Mechanisms series.

Films emphasizing the importance

of conserving Canada's natural resources included one sponsored by the Department of Agriculture, *Land in Trust*, illustrating the problem of soil erosion, and *Look to the Forest*. French and English versions of two films on modern fish processing methods, *Better Boneless Cod* and *Cutting and Packing Boneless Cod*, were produced for the Department of Fisheries. *Science at Your Service* depicted the work of the metallurgical laboratories of the Department of Mines and Resources, which sponsored the film.

Three films to encourage recruiting and provide instruction for members of the armed forces were made during the year for the Department of National Defence.

*Alberta Family*, a report on the development of Alberta's natural resources, was jointly sponsored by the Alberta Government and the National Film Board.

As a result of discussions with visual education authorities from all provinces, greater stress was placed on the production of films as aids in formal education. Five films in the Birds of Canada series and three other pictures, *How to Build an Igloo*, *Across Arctic Ungava* and *Arctic Dog Team* were successful low-cost films in this category. French-language versions were made of six films originally produced in English in previous years. These were *Story of a Violin*, *Toronto Symphony*, *Gaels of Cape Breton*, *Men of Lunenburg*, *Introduction to Gaspé* and *Are You Safe At Home?*

*The Rising Tide*, a film on Maritime co-operatives, jointly sponsored by St. Francis Xavier University and the Film Board, was honored by inclusion in nominations for a short subject award by the Academy of Motion Picture Arts and Sciences.



TECHNICAL SERVICES

The physical production of motion pictures, filmstrips and still photographs, as distinct from the creative and administrative work, involves many skills and sciences and much intricate equipment.

The Technical Operations Division administers the work of seven sections—film processing, camera, sound recording, optical effects, engineering, projection and research.

The laboratory processed 10,371,-463 feet of film as compared with 9,019,902 during the previous year. The breakdown by types of film is as follows:

	35mm film	16mm black-and-white	16mm Kodachrome
1949-50.....	4,986,991 ft.	3,385,829 ft.	1,998,643 ft.
1948-49.....	5,057,647 ft.	2,997,004 ft.	965,251 ft.

Adoption of new equipment resulted in a marked increase in the amount of 16mm Kodachrome printed and a reduction in the amount of 35mm film processed. Original color footage is processed in commercial laboratories.

The reduction in 35mm footage processed was due largely to the introduction of magnetic sound recording equipment, with a consequent decrease in the film stock used by the sound section. The increase in 16mm black-and-white processing reflected continuing demand for old and new non-theatrical subjects by distributors.

During the year, the Research Section conducted projects in color duplication; lens calibration, high-speed and time-lapse photography, and the chemistry of film-making. The section also perfected a cine-photomicrography unit, successfully terminating a long-term project. This unit, a combination of camera and

microscope, can produce still photographs or motion pictures of minute organisms in either black-and-white or color, up to a magnification of 1,000 diameters. Commercial film-makers, industrial organizations, scientists and educationists in Canada, the United States and various European countries have expressed keen interest in this unit.

Another technical project completed during the year was the development of a machine for the easier reading of microfilm. This work was initiated at the request of the Department of External Affairs.

The following pamphlets, covering results of research, are available from the Director of Technical Operations, National Film Board, Ottawa:

- Paper Prints from Microfilm Negatives
- Blackening of Metals
- 35mm Color Filmstrips from 16mm Kodachrome Motion Picture Frames
- Sound Reproduction in 16mm Projectors When Operated at Low Line Voltages
- Color Developing Agents
- Development of Sensitometric Tests
- Power Supply for Coleman Spectrophotometer
- Maintenance, Adjustment and Calibration of the Kipp Double Glass Monochrometer GL-104
- The Kodak Color Densitometer
- Color Correction Filters
- Photomicrography
- Dupont Color Film.

## GRAPHICS PRODUCTION

The work of the Graphics Branch covered production of filmstrips, still photographs, displays, and publication designs.

### Filmstrips

The filmstrip is an economical method of presenting a subject visually by a series of still photographs or drawings on a roll of film. These pictures can be screened singly, with printed captions or with spoken commentary recorded on a disc supplied with the filmstrip, or read aloud by projectionist or instructor.

Increased use of filmstrips was reflected in greater production. During the year, 33 filmstrips were completed, compared with 25 during the previous year. Twenty-seven were commissioned by other government agencies or departments and six were lesson-aids produced by the Film Board from its own funds. The major sponsored project was a series of 15 filmstrips in both French and English for the Department of Citizenship and Immigration. These were based on three citizenship booklets, *Our History*, *Our Land* and *Our Government*.

The year's production of filmstrip prints totalled 6,605.

Experiments in new filmstrip techniques were conducted with encouraging results. Enlargements from 16mm motion picture frames formed the content of two of these experimental films, *Canadian Trapper* and *Rocky Mountain Indians*. Colored titles and drawings were used to provide visual relief in a black-and-white subject, *Geographical Regions of Canada*.

## Photo Services

In the Photo Services Division, photographers completed 294 assignments resulting in the development of 18,587 new negatives. Assignments included production of photographs for other government departments and agencies, material for filmstrips, displays and photomurals, coverage of events of national interest and archival value, and shooting of still pictures in support of NFB motion picture productions.

A policy of co-ordination of still photo programs, inaugurated during the previous year by a number of government departments and agencies, was continued successfully. Under this arrangement, which effects economies by eliminating duplication of services, more than 3,000 photographs were taken.

Two new color processes were tested. One of these, a simplified method of making color prints known as the "Flexichrome Process", was adopted for use in the division.

Laboratory production, comparative to the previous year, was:

	Negatives Developed	Prints Processed	Color Transpar- encies	Film- strips	Murals
1949-50. .	18,587	142,511	1,569	2,113	355
1948-49. .	16,380	140,802	1,000	1,492	276

### Displays and Publication Design

The Displays and Publication Design Section completed 35 major projects.

These included booklets, posters, stage sets, stamp designs and displays. The latter range in size from portable, mass-production models to elaborate, three-dimensional displays for exhibition use. The most notable project was a large scale model of the Ottawa region for the National Capital Planning Committee.

*The Board distributes films, filmstrips and other visual material both in Canada and abroad. Within Canada it assists in the organization of film circuits, film councils and film libraries to obtain the widest possible circulation of its productions.*

# Distribution

## IN CANADA

### Theatrical Film Distribution

Twenty-nine films were distributed at regular commercial rates to Canadian theatres, mainly through Columbia Pictures of Canada, Ltd.

Most of these were distributed in series. There were eleven films in the **Canada Carries On** series, nine in **En Avant Canada** and five in the **Vigie** program. One film was released in each of the **Eye Witness** and **Coup D’Oeil** series which began theatrical distribution every two months toward the end of the fiscal year. A number of subjects released in previous years continued to be shown in theatres and two new films which were not in any series list were distributed.

The **Canada Carries On** series continued to be the most extensively-booked short subjects shown in Canadian theatres. Between 400 and 500 theatres showed these films during the year.

Total theatre bookings of NFB films increased by 14 per cent over those of the previous year. The comparison is as follows:

	1948-49	1949-50
Bookings.....	3,804	4,337
Number of different theatres playing NFB subjects.....	749	803
Total number of playing days.....	9,220	9,724

### NEWSREEL DISTRIBUTION

Newsreel footage on 38 stories was submitted to the New York commercial newsreel pool and 28 of these

stories were accepted. These appeared in 128 issues of Canadian newsreels, more than double the number of the previous year. The average Canadian audience for one newsreel is estimated at one million.

### Non-Theatrical Film Distribution

During 1949-50, the 16mm non-theatrical films distributed by the Board reached an estimated audience of 9,298,068 in Canada. This was an increase of 299,850, or three per cent, over the previous year, and an increase of 24 per cent over 1947-48.

The non-theatrical distribution service, which is regarded in and outside Canada as a major Film Board achievement in the visual education field, has shown steady growth.

Eight film programs, each of at least an hour’s length and including a variety of subjects, were distributed in rural districts by the Board’s regional offices. The total audience for these programs is estimated at two million.

An audience of more than seven million attended film showings arranged by more than 5,000 groups which made regular use of NFB films distributed through national, provincial or local film libraries. These groups drew their new film material from 5,166 new prints of non-theatrical films distributed by the Board and



1,425 prints bought from the Board by libraries.

#### FILM CIRCUITS, LIBRARIES AND COUNCILS

A change in Board policy at the end of the war inaugurated a move away from direct distribution of films through mobile projection units toward greater community participation through film libraries and film councils. The success of the new method has been outstanding.

Although direct service in some sparsely-settled rural areas is still maintained from regional offices, the backbone of non-theatrical film distribution is now the system of libraries and depots, supervised by film councils in 308 Canadian communities with the help of the Board's 69 field representatives. The Board, in effect, sees to it that films are made available; the film councils see to it that films are used.

During the year the number of film libraries increased to 265 from 235 the previous year. There were only 44 film libraries at the end of the war.

The film councils, on which various community organizations are represented, have given greater impetus to visual education in Canada. Some of the larger councils have as many as 200 members. In three provinces they have joined to form active provincial federations. Fifty-eight new film councils were established during the year.

The growth of community participation in film distribution since its inception is shown in the following table:

	47-48	48-49	49-50
Libraries	201	235	265
Councils	210	250	308
Showings			
through Libraries	55,187	72,385	83,515
Audience			
through Libraries	5,301,000	6,672,868	7,373,988

During the year there were 110,039 non-theatrical film showings to a total audience of 9,298,068. Rural showings totalled 52,760 to an audience of 4,079,444. Urban showings totalled 57,279 to an audience of 5,218,624.

By provinces, the figures are:

	Showings	Audience
Alberta	9,802	973,615
British Columbia	9,353	715,353
Manitoba	9,209	668,113
Newfoundland	819	102,937
New Brunswick	9,642	598,953
Nova Scotia	5,645	453,857
Ontario	31,236	2,552,373
Prince Edward Island	1,577	110,722
Quebec	19,533	2,187,637
Saskatchewan	11,679	798,636
*	1,544	135,872
	110,039	9,298,068

\*National Film Society figures which are not broken down by provinces.

#### TOURIST PROMOTION PROGRAM

Canadian tourist promotion made greater use of films during the year than previously. Apart from extensive use of motion pictures abroad, with the purpose of attracting visitors to Canada, films of special tourist interest were shown to audiences of 465,000 in 3,049 showings at Canadian resorts, hotels, parks and even on coastal steamers. A majority of the people in these audiences were visitors from the United States. The programs were so planned that visitors to one region saw films dealing with other regions.

#### NEW SERVICES

Film services for Newfoundland were organized during 1949-50. These services included establishment of an office in the Newfoundland Department of Education, a large addition of films to the provincial film library, the appointment of three NFB representatives in the province, and the

provision of eight rural district film programs.

A French-language service for Ontario was also organized during the year. This entailed the appointment of three people and the setting up of a supplementary film library service through the University of Ottawa:

#### **SPECIALIZED LIBRARIES**

The specialized libraries sponsored by the Department of National Health and Welfare, namely the Health Library, the Medical and Biological Library and the Physical Fitness and Welfare Library, and the Industrial Library sponsored by the Department of Labour took 125 films during the year, increasing the total number of films in these libraries to 700. Two new catalogues were issued to assist users in selecting health and industrial films.

#### **DISTRIBUTION OF OTHER VISUAL MATERIALS**

##### **Filmstrips**

The notable increase in community use of filmstrips in Canada during the previous year continued in 1949-50 with provincial departments of education, school boards, provincial and

federal departments, private institutions and individuals buying more than 2,400 prints, an increase of 79 per cent in volume. Distribution of a promotional catalogue listing the filmstrips available from the Board encouraged the further circulation of this visual aid.

##### **Photo Stories and Still Photographs**

Fifteen photo stories supporting information programs were sent to Canadian magazines and newspapers. They were used in publications with an estimated readership of 12 million. Photo coverage of official news events was made available to the press agencies and the Parliamentary Press Gallery.

Distribution of still prints totalled 62,989, an increase of 1,767 over the previous year. Most of these went to federal and provincial government departments and various non-profit organizations, which acquired 61,701 prints at cost. Advertising agencies and publications bought 1,288 prints at commercial rates.

A supplement to the Film Board's catalogue of photographs was sent to Canadian publications.

## **Distribution**

### **ABROAD**

The year 1949-50 was marked by much closer relationships between the Film Board and the Departments of External Affairs and Trade and Commerce in film distribution abroad. International distribution of Canadian films is now closely linked with the information and trade promotion programs of these departments and the

Board seeks and receives much useful guidance from Canadian posts abroad in its distribution work.

During the year, an arrangement was entered into with Denmark, Norway and Australia for exchange of film negatives so that the countries concerned could print each other's films. Because these agreements effect

considerable economies they make a wider exchange of films possible.

### Theatrical Film Distribution

Theatrical distribution of Film Board productions reached 24 countries. New theatrical contracts were arranged in Switzerland and Belgium and an agreement with a commercial distributor resulted in a substantial increase in United Kingdom theatrical bookings and United States television showings.

Theatrical distribution abroad was as follows:

	Distributors	Bookings
U.S. ....	6	10,006
U.K. ....	5	3,250
Europe .....	17	193
Asia.....	1	156
Africa.....	1 -	1
Australasia.....	3	16
Latin America .....	9	1,317
	42	14,949

During the year, 38 newsreel items were submitted to the commercial newsreel pool in New York and to television outlets in the United States and Great Britain. Of these, 28 were accepted for newsreel release and 11 were accepted for television.

### Non-Theatrical Film Distribution

Through Canadian Government posts abroad and agencies of other governments, NFB films reached a minimum non-theatrical audience of 6,322,158. This figure, however, does not include the audience which viewed 2,935 prints sold to agencies which do not report attendance at screenings. A total of 5,676 prints went into foreign non-theatrical circulation during the year.

The reported audience of 6,322,158

reached through post showings was distributed as follows:

	Attendance Through Government Posts	Other Attendance	Total
U.S. ....	88,120	1,609,721	1,697,841
U.K. ....	34,682	1,905,704	1,940,386
Europe.....	744,330	55,108	799,438
Asia .....	243,304	12,600	255,904
Africa.....	497,761		497,761
Australasia .....	600,423	75,739	676,162
Latin America. ....	454,666		454,666
	2,663,286	3,658,872	6,322,158

### Miscellaneous Distribution

During the year, 2,743 filmstrips were sold abroad: 1,571 in the United States, 1,037 in Great Britain, and 135 in other countries.

Eight photo stories were produced to support the Film Board newsreel program in the United States. They were released to publications through the New York office of the Department of External Affairs.

In addition, an audience of 1,676,700 attended showings of Canadian travel films distributed by the 62 travel film libraries established by the Board in U.S. universities and public libraries. These travel film libraries were set up with the co-operation of the Canadian Government Travel Bureau. They are constantly supplied with new prints and new films.

In addition to the newsreel items used by United States television stations in 1949-50, there were 409 television broadcasts of 101 Film Board films. In Great Britain, the BBC made ten television broadcasts of five NFB productions.

The U.S. Army Signal Corps reported that they had circulated eight Film Board productions in Japan and Korea in a two-year period. The total estimated audience was 19 million.



## Awards and Honors won by NFB Films

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During the year 13 National Film Board productions received awards or special honors in Canada and abroad.

Six awards were won at the annual competition sponsored by the Canadian Association for Adult Education. Rated first in the theatrical short subjects list was *La Terre De Cain*, a film study of life on the north shore of the St. Lawrence River. Honorable mention in this class went to *Summer Is For Kids*, a film on Canadian boys' camps. *Science At Your Service*, which told of the scientific services in mining and metallurgical fields available to industry through the Dominion Bureau of Mines, won first award in the sponsored, non-theatrical class. *Family Circles*, a study of relationships between parents and children, won first award in the open non-theatrical class and an honorable mention in this class was given to *Children's Concert*, a film on Ottawa's experiment in teaching children music appreciation. A special award was given to *Begone Dull Care*, an experimental animation film.

*Hen Hop* and *Fiddle-De-Dee*, two other experimental animation films in color produced in previous years, won prizes at the Brussels Film Festival, and *Chante Jeunesse*, a French-language film featuring the Leslie Bell Singers, won first prize in a short subjects class at the Venice Film Festival. *Vegetable Insects*, produced for the Department of Agriculture, was awarded a first prize in a general biological film competition at Cleveland, Ohio.

At a sports festival in Cortina, Italy, medals were awarded two Film Board pictures on hockey and skiing, *Hot Ice* and *Ski Skills*. The U.S. National Committee on Films for Safety rated *Safe Clothing* the best 1949 non-theatrical film in the occupational safety field.

# INCOME

Gross expenditure of the Board in 1949-50 on its own behalf and on behalf of others totalled \$2,892,834 as compared with a total income of \$3,018,649. The surplus of income over expenditure was refunded to the Receiver General under the terms of the National Film Act, 1939. A statement of income and expenditure is shown at the right.

Parliamentary appropriation
Sales to government departments and other agencies.....
Rents and royalties.....
Refund on previous years' income.....
Other income.....
Total income.....

## PRODUCTION OF FILMS

	Net Allotment	Expenditure
<i>Canada Carries On</i> series.....	\$114,598.94	\$114,569.92
<i>En Avant Canada</i> series.....	16,889.16	16,887.71
<i>Vigie</i> series.....	105,855.36	105,748.73
United Nations & Commonwealth films.....	32,989.48	32,588.24
<i>Democracy at Work</i> series.....	88,852.99	88,852.99
Rural film program.....	37,627.38	37,551.57
Educational films.....	48,229.76	48,229.24
Animated films.....	37,633.06	37,631.45
International newsreel.....	19,806.35	19,802.84
Monthly news magazine.....	61,229.54	61,229.54
French & English language versions.....	44,413.05	44,332.72
Foreign language versions.....	12,917.42	12,917.26
Acquisition of equipment.....	51,700.00	51,684.26
Conversion of equipment.....	11,320.00	11,318.65
Music department.....	18,666.98	18,665.85
Library.....	31,344.04	31,246.06
Technical services.....	20,357.47	20,264.15
Research on films for television.....	9,387.02	9,315.59
Undistributed production costs.....	55,682.00	52,020.70
Total.....	\$819,500.00	\$814,857.47

These tables show the total income and expenditure of the Board.

## REPORTS AND INVESTIGATIONS

Net Allotment	Expenditure
\$ 21,000.00	\$ 20,939.00

## DISTRIBUTION OF FILMS

	Net Allotment	Expenditure
Distribution administration.....	\$ 69,252.00	\$ 69,250.93
Canadian non-theatrical distribution (including Canadian regional offices and circuits).....	622,322.00	622,210.45
United States distribution (including offices).....	66,870.00	66,870.00
International Distribution (including offices).....	95,676.00	\$95,676.00
Technical distribution.....	13,821.00	13,784.34
Catalogue and other information material.....	47,665.00	47,540.09
Total.....	\$915,606.00	\$915,331.81

## EXPENDITURE

\$2,122,854.46	Administration and general services, including surveys.....	\$ 276,800.31
	Production of films, including contract work	1,127,229.75
	Production and distribution of other visual material.....	237,168.42
814,621.02	Distribution of films.....	898,261.57
45,281.68	Cost of goods sold—films, stills, prints, etc.	270,071.39
24,116.99	Equipment.....	83,302.86
11,774.80	Total expenditure.....	\$2,892,834.30
	Revenue (income less expenditure).....	125,814.65
	Less revenue earned but not received in cash	10,666.20
\$3,018,648.95	Revenue refunded to Receiver General.....	\$ 115,148.45

### PRODUCTION AND DISTRIBUTION OF OTHER VISUAL MATERIAL

	Net	
	Allotment	Expenditure
Graphics administration (including library).....	\$ 28,100.00	\$28,041.04
Photo Services.....	52,900.00	48,110.86
Filmstrips.....	15,000.00	14,489.61
Displays, Posters and Publication Design.....	29,500.00	21,993.65
Acquisition of equipment.....	2,000.00	1,496.83
Total.....	\$127,500.00	\$114,131.99

### ADMINISTRATION AND GENERAL SERVICES

	Net	
	Allotment	Expenditure
Salaries.....	\$234,161.71	\$234,161.71
Telephones, telegraph, postage.....	2,700.00	2,676.21
Freight and express.....	560.00	554.99
Printing, stationery & office equipment.....	6,240.00	6,097.18
Travelling expenses.....	5,990.00	5,899.32
Acquisition of equipment.....	1,750.00	1,732.88
Screenings.....	700.00	699.75
Repairs and upkeep of equipment.....	2,630.00	2,628.11
Sundries.....	3,149.00	3,144.04
Total.....	\$257,880.71	\$257,594.19

### CONTRACT WORK FOR OTHER AGENCIES

Production and distribution of motion picture films and other visual material sponsored by federal and provincial departments of government and other agencies:	
Production of films.....	\$375,380.00
Production of other visual material.....	126,244.00
Sale of film prints.....	182,868.00
Sale of still photographs.....	40,782.00
Miscellaneous sales.....	89,347.00
Total.....	\$814,621.00

### REVENUE RECEIVED

Proceeds from sales.....	\$ 44,641.00
Rents and royalties.....	45,281.00
Other income.....	11,774.00
Refund of previous years' expenditure.....	24,117.00
Total.....	\$125,813.00



*At the conclusion of his term of office in January, 1950, Mr. Ross McLean was succeeded as Canadian Government Film Commissioner by Mr. W. Arthur Irwin, who took office on February 1, 1950.*

## Administration

On December 7, 1949, Hon. Robert H. Winters, Chairman of the Board, announced that a firm of business management consultants, J. D. Woods and Gordon Limited, of Toronto, had been employed to make a report on the organization and business administration of the Board. The firm's findings and recommendations were embodied in a report dated March 22, 1950, which was tabled in the House of Commons on March 29th.

The recommendations fell into two major categories—those which would require legislative authority if adopted, and those which could be carried out under the terms of the National Film Act of 1939.

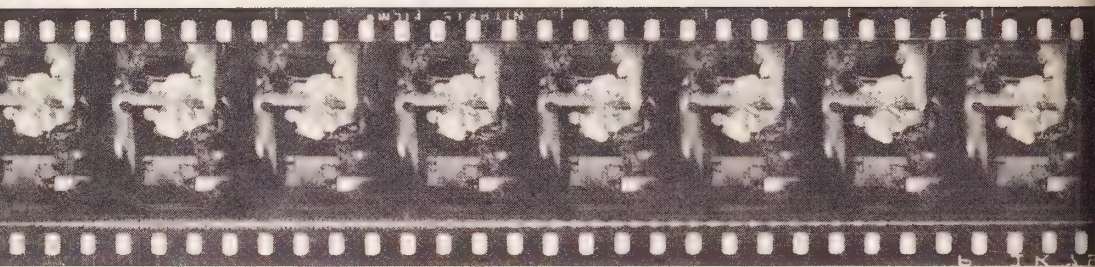
As the fiscal year ended, re-organization of the Board along the lines laid down in the Woods-Gordon report was proceeding.

### PERSONNEL

Total Film Board staff at the end the fiscal year numbered 577, compared with 589 at the end of the previous year. During the peak production period in the summer months, 34 students were taken on staff for training, and nine of these continued in the employment of the Board.

Facilities for study and training were arranged for students who came from abroad to study Film Board production and distribution methods. UNESCO scholars from the Philippines and Denmark spent their six-months study period at the Board. One government-sponsored student and one private scholar from India came for nine and six months respectively. Film-makers from Australia and Israel studied the work of the Board for shorter periods.





SCENE FROM *CHALLENGE—SCIENCE AGAINST CANCER*

EDMOND CLOUTIER, C.M.G., B.A., L.P.H.

KING'S PRINTER & CONTROLLER OF STATIONER

OTTAWA, 1950



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NATIONAL FILM BOARD  
OF CANADA

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ANNUAL REPORT 1950-51



The Honourable Robert H. Winters,  
Minister of Resources and Development.

Sir:

I have the honour to present to you this Twelfth Annual Report of the work of the National Film Board of Canada for the period April 1, 1950 to March 31, 1951.

Your obedient servant,

W. ARTHUR IRWIN,  
Government Film Commissioner and  
Chairman, National Film Board



## Highlights of this Report

- a new National Film Act was passed by Parliament, redefining the purposes and administrative organization of the Board.
- 187 film projects were completed in 1950-51 as compared with 177 in the previous year, 130 of them being major films of one reel or more.
- the laboratory processed 11,278,011 feet of film, an all-time production record, with a staff 6.9 percent smaller than the previous year.
- 18 NFB projects won honours in Canadian and international festivals and competitions.
- bookings of NFB films in Canadian commercial theatres increased from 4,471 to 5,129.
- non-theatrical audiences for NFB films in Canada totalled 10,110,789, an increase of 8 percent over the previous year.
- bookings of NFB films in foreign commercial theatres decreased from 14,828 to 10,512.
- television bookings for NFB films in the United States more than tripled to a total of 1,523.
- foreign non-theatrical audiences for NFB films totalled 9,666,794, an increase of 35 percent over the previous year.
- three sections of the Board were transferred to other government departments under Orders-in-Council.
- staff at the end of the fiscal year totalled 533 compared with 577 at the end of the previous year.
- The Board's total income was \$3,051,178, of which \$2,307,804 was a direct vote of Parliament, \$500,851 was from sales to government departments, and \$242,520 was from other sources. A surplus of \$37,625 was transferred to the Receiver General.

# What Is the National Film Board?

The National Film Board was reconstituted on October 14, 1950, under the National Film Act (1950) which superseded the National Film Act (1939). It consists of nine members, four from the public service and five from outside the public service. The Government Film Commissioner is Chairman. The Board reports through the Chairman to the Minister of Resources and Development who, under the Film Act, is the designated Minister responsible for controlling and directing the Board's operations. The Minister in turn is responsible to Parliament.

The members of the Board appointed under the new Act were:

**W. Arthur Irwin**, Chairman and Government Film Commissioner

**Mr. A. D. P. Heeney**,  
Under Secretary of State for  
External Affairs,  
Ottawa, Ontario.

**Mr. Stuart Keate**,  
Publisher,  
Victoria Daily Times,  
Victoria, B.C.

**Mr. Charles Stein, K.C.**,  
Under Secretary of State,  
Department of Secretary of State,  
Ottawa, Ontario.

**Mr. Charles S. Band**,  
2 McKenzie Avenue,  
Toronto, Ontario.

**Dr. A. W. Trueman**,  
President,  
University of New Brunswick,  
Fredericton, New Brunswick.

**Mr. Gratien Gelinas**,  
1270 St. Denis Street,  
Montreal 18, Quebec.

**Mrs. A. L. Caldwell**,  
807 University Drive,  
Saskatoon, Saskatchewan.

**Mr. Arthur MacNamara**,  
Deputy Minister of Labour,  
Ottawa, Ontario.

Under the Act, the Board meets at the call of the Chairman and in any event at least every three months.

# What Does the National Film Board Do?

According to the National Film Act (1950) the Board is established to initiate and promote the production and distribution of films in the national interest and in particular

1. to produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations;
2. to represent the Government of Canada in its relations with persons engaged in commercial motion picture film activity in connection with motion picture films for the Government or any department thereof;
3. to engage in research in film activity and to make available the results thereof to persons engaged in the production of films;
4. to advise the Governor in Council in connection with film activities;
5. to discharge such other duties relating to film activity as the Governor in Council may direct it to undertake.

PRODUCTION

The making of films filmstrips and still photos requires the smooth fusion of the talents of two groups of people. The first group known in film-making as production people, might be called the artists. The second, known as technical operations people might be called the craftsmen. There is complete interdependence between the two groups from the script stage on and, in the final product it is almost impossible to tell where the contribution of one group ends and that of the second begins.

Production people represent many talents and skills, producers, budget officers, artists, animators, editors, composers, musicians, actors, writers, carpenters narrators, and so on. Most NFB production people combine one or more of these roles. The Board does not draw only on the talents of its own people. Actors, musicians, narrators and, to a lesser extent, writers are often employed on contract usually for the production of one film. These NFB contracts hundreds of which are signed each year, give encouragement to talented Canadians outside the Board.

Film Projects Completed		
	1949-50	1950-51
Major Films . . . .	125	130
Newsclips . . . .	4	18
Trailers . . . .	8	2
News Stories . . . .	38	37
Blowups . . . .	2	—
Totals . . . .	177	187
The major films totalled 188 reels.		

FILM PRODUCTION

Last year 187 film projects were completed as compared with 177 in the previous year. Production staff at March 31, 1951, totalled 84, as compared with 89 on the same date the previous year.

Major Films

Of the 187 film projects completed last year, 130 were major films of one reel or more, a total of 188 reels.

Type

NFB films are aimed at two major types of distribution: theatrical and non-theatrical. Last year's production was divided:

Theatrical . . . . .	34
Non-theatrical . . . . .	96
	<hr/> 130

Without NFB theatrical films, Canadian movie-goers would see very few Canadian films. These films bring information about Canada to audiences in commercial theatres in Canada and in foreign countries.

Non-theatrical films are made for the millions of Canadians who regularly attend 16mm film showings and for similar audiences abroad.

After their commercial use, theatrical films may be used for non-theatrical distribution; and many films intended primarily for non-theatrical use may be revised for theatrical distribution.



Class

The revision of non-theatrical films for theatrical use or the adaption of films, originally made in English or French, for audiences speaking the other languages and other types of revision are major activities. Last year's division was:

Originals . . . . .	55
Versions . . . . .	75
	<hr/> 130

Language

Films are made in both English and French and some versions in other languages. The language distribution last year was:

English . . . . .	68
French . . . . .	58
Other . . . . .	4
	<hr/> 130

Colour

The majority of the NFB's production is still in black and white but colour film is being used increasingly. Last year's figures were:

Black and White . . . . .	88
Colour . . . . .	42
	<hr/> 130

Length

Most NFB films are one or two reels in length but some are longer. Last year's figures were:

One reel . . . . .	86
Two reels . . . . .	31
Three reels . . . . .	12
Four reels . . . . .	1
	<hr/> 130

Voice

Almost all NFB films are produced with sound. There are three main sound types: synchronized sound, or sync sound, where the people on the screen talk; post-sync sound, where voices are "dubbed in" later; and commentary, where a narrator speaks to the audience. The types may be combined.

Since sync sound is much more expensive than commentary, the majority of the Board's films use commentary only.

Music

Music for a film can be of three kinds: original music composed, played and recorded especially for the film; existing music especially played and recorded for the film; and "stock" music or existing recordings. The NFB has encouraged the use of original music. Last year 26 Canadian scores were composed, played and recorded for Board productions.

Treatment

Both animation and actuality are used in NFB productions and, although only one wholly-animated film was completed last year, many films contained animated sequences for maps, graphs and other special effects.

## Sponsors

Films are made both under the NFB's direct parliamentary vote and on behalf of other government departments.

During 1950-51, 105 films were made under the NFB vote and 25 were made and paid for by other government departments.

The sponsored film program was on behalf of the following departments:

Health and Welfare . . . . .	6
National Defence . . . . .	7
Post Office . . . . .	1
Resources and Development . . . . .	7
Fisheries . . . . .	2
Agriculture . . . . .	2

The NFB makes no films for private individuals or commercial organizations.

## News Stories

News stories are produced with the aim of increasing Canadian content in newsreels shown in theatres in Canada and abroad, and to inform Canadians and others about Canada. What are known as the Canadian "locals" of U.S.-produced newsreels are assembled in New York. Canadian material is obtained from commercial companies in Canada and from the NFB. The Board does not compete with commercial companies in supplying footage but covers only those interpretative feature stories and news events which are in the public interest and which commercial companies are not covering.

### Typical Newsreel Stories

Included in U.S. national newsreels and South American newsreels last year were NFB stories on an Eskimo nun, a Halifax children's riding team, a reindeer roundup in the Mackenzie Delta district, the atomic pile at Chalk River, the RCAF's air sickness machines, fishing on Great Slave Lake and the funeral of the Right Honourable W. L. Mackenzie King.

At New York, newsreel material is also considered for inclusion in newsreels for the United States, the United Kingdom, South America, Europe and elsewhere in editions which often are seen by about 100 million people.

## Other Film Projects

Newsclips are very short films made for other government departments which, with the co-operation of the motion picture industry, are incorporated in regular newsreels and shown in every Canadian theatre which shows newsreels. Last year 18 newsclips, nine English originals and nine French language versions were produced. Twelve of these were recruiting appeals for the Army and the Navy. Others dealt with Canada Savings Bonds, the 1951 Census, and early mailing.

Trailers are short postscripts to be used, in certain cases, at the end of other films. Two trailers were made last year, English and French language versions for **Date of Birth**, a film sponsored by the Department of Labour to encourage employers to hire older workers.

# What are NFB Films About?

In trying to "interpret Canada to Canadians and to other nations", NFB productions mirrored many views of Canadian life.

Here is a breakdown of the Board's theatrical and non-theatrical films for 1950-51, with a brief description of a representative film in each category.

1. Agricultural and rural films . . . . .	8
Story of Standards—the inspection services of federal, provincial and municipal governments which protect Canadian consumers of farm products	
—2 reels in colour	
2. Arts, Culture and Folklore . . . . .	11
On Stage—showing drama groups how to produce a play	
—3 reels in black and white	
3. Defence . . . . .	22
Army Medical Services—the work of the medical and dental corps in peace and war	
—2 reels in black and white	
4. Instructional Films for Children . . . . .	2
Kash Concerts—music for children	
—3 reels in black and white	
5. Films about Education . . . . .	8
Indian School at Fort Simpson—a report included in Eye Witness No. 29	
6. Industrial and Technological Development . . . . .	20
Toronto: Boom Town—the surge of energy and growth in Canada's second city	
—1 reel in black and white	
7. International Relations . . . . .	7
Thunder in the East—a background survey of the Far Eastern situation	
—1 reel in black and white	
8. Modern Living . . . . .	4
A City of Siege—how Winnipeg won the battle against floods	
—1½ reels in black and white	
9. Peoples . . . . .	2
Caribou Indians—how the Chipewyan Indians live today	
—2 reels in colour	
10. Recreation and Sports . . . . .	29
Festival des Neiges—winter sports in the province of Quebec	
—1 reel in black and white	
11. Resources and Natural Development . . . . .	7
Canada's Awakening North—new prosperity and activity in the Mackenzie district	
—2 reels in black and white	
12. Regional . . . . .	14
Les Goelettes—the coasters which serve Quebec's north shore	
—1 reel in black and white	



13. Science

1. Natural and Physical Sciences . . . . .	6
Birds of the Sea Shore—gulls, eider ducks and gannets at home	
—1 reel in colour	
2. Social Sciences and Health . . . . .	14
Feelings of Depression—a study of a man suffering from fits of depression, Mental Mechanism series	
—3 reels in black and white	

14. Social and Political Development . . . . .	30
Friend at the Door—the task of the social worker in British Columbia	
—3 reels in black and white	

15. Tourist . . . . .	4
Yoho—the beauties of Yoho National Park	
—1 reel in colour	

FILMSTRIP PRODUCTION

Filmstrips are rolls of individual still photographs or drawings designed to be projected in sequence on a screen. Filmstrips are usually used for instruction or teaching, where they have an advantage over motion pictures in that the instructor can explain or enlarge on each individual picture and ask questions of pupils. Geography, industry, health, history, art, agriculture, the natural sciences and defence instruction were among the topics covered by NFB filmstrips last year.

Filmstrip Production		
	1949-50	1950-51
	33	45
Staff: at March 31, 1950 . . . .		12
at March 31, 1951 . . . .		11

STILL PHOTO PRODUCTION

The Still Photo Division is official photographer for the government and for government departments in many instances; provides news outlets and Department of External Affairs posts abroad with photo stories on items of public interest; provides promotional photos for NFB films; and maintains a large library of negatives for use by government departments and others.

Still Photo Statistics		
	1949-50	1950-51
Photographers on staff	6	3
Negatives added to library . . . . .	6,960	4,010
Photo stories produced .	19	24
Promotional stills on films . . . . .	—	on 20 films
Negatives processed .	18,587	16,577
Prints processed . .	142,511	114,428

Under a co-ordinated program, two NFB still photographers toured Canada from coast to coast in the summer of 1950 to fill photo needs of the Canadian Travel Bureau, the Departments of Resources and Development and External Affairs, the Post Office Department and the National Research Council. Where individual stories are required outside the Ottawa area, competent local commercial photographers are frequently assigned to NFB jobs.

Prints are sold when ordered by government departments or by commercial users. Last year 48,747 prints were sold to government departments and 2,857 to other users.

Photo stories about various aspects of Canadian life are distributed free to rotogravure papers, the Parliamentary press gallery and newspaper photo syndicates, a total of 2,798 prints last year. The Department of External Affairs distributed 14,930 NFB photos in the United States and other countries last year in support of the government's information program abroad.

With the addition of 4,010 new negatives last year, the NFB library now contains more than 90,000 photographs.

# TECHNICAL OPERATIONS

Technical operations people are the other half of the production team and include cameramen, sound effects men, engineers, researchers, processors and so on.

## Laboratory

One of the main jobs of the Technical Operations branch is processing motion picture footage. In this field particularly, 1950-51 was a good year. With a staff 6.9 per cent smaller than the previous year, 5.4 per cent more footage was processed, the total being 11,278,000 feet. This was an all-time production record.

Laboratory Output	
Year	Feet of Film
1945-46 . . . . .	10,299,543
1946-47 . . . . .	7,284,602
1947-48 . . . . .	6,525,469
1948-49 . . . . .	9,052,100
1949-50 . . . . .	10,753,461
1950-51 . . . . .	11,278,011

This increase in output was accompanied by a reduction in the monthly average of waste (spoiled or unusable film). Here are comparable wastage figures:

	1949-50	1950-51
35mm black and white . . . . .	2.7%	2.5%
16mm black and white . . . . .	5.1%	3.5%
Kodachrome . . . . .	3.1%	1.7%

## Camera Department

With a 7.7 per cent smaller staff, 18.7 per cent more film rolled through the cameras of the department's cameramen.

From Herring Neck in Newfoundland to Watson Lake in the Yukon and from the bottom of Sharbot Lake in Ontario (where bass were photographed underwater) to Great Slave Lake, NFB camera crews travelled throughout Canada on location. One was still on an Arctic expedition at the end of the year, sending film to Ottawa whenever mail arrangements permitted. The head of the department served, on loan, as Chief United Nations Cameraman in Korea for three months.

## Optical Department

Here, animation films, puppet films, titles and other special effects are produced. Because of better planning and simplification of animation techniques output of this department was more than tripled with the same staff as that of the previous year.

Optical Effects Output	
Year	Feet of Film
1948-49 . . . . .	12,701
1949-50 . . . . .	14,469
1950-51 . . . . .	84,913
Sound Film Output	
Year	Feet of Film
1947-48 . . . . .	705,700
1948-49 . . . . .	1,026,000
1949-50 . . . . .	925,000
1950-51 . . . . .	1,085,000

## Sound Department

Recording of sound film, in studios and on location, increased 17.3 per cent in the past year to a total of 1,085,000 feet. Staff decreased, in the same time, by 6.3 per cent.



Sound is recorded on two types of film. Optical film which cannot be re-used after development; and magnetic film which can be re-used many times after "erasing" the previous recording. A new magnetic recorder has been obtained which means that trial sound recordings need no longer be made on optical film. All recordings now will be made on re-usable magnetic film, with the final version being transferred to optical film. As a result a one-third to one-half reduction in the use of optical film for recording sound is expected.

Re-usable magnetic film is used also for all sound recording on location, since unwanted noises of traffic or aircraft, or bad acoustic conditions may spoil an entire day's work. Magnetic recording also allows immediate playback which has appreciably decreased time lost with retakes on location.

NFB technicians re-designed the drive mechanism of the 16mm magnetic recording unit, reducing the speed from 90 to 36 feet per minute. This has cut maintenance cost caused by vibration and chatter, and has reduced the amount of recording stock used by 60 per cent.

## Engineering Services

This department looks after plant maintenance, equipment changes and design and manufacture of special equipment. The 1800 requests for their services ranged from the construction of an aquarium for underwater photography to the complete repiping of the laboratory circulating system.

## Technical Research

This section, with a staff of five, undertakes research designed to improve photographic processes and equipment and develop new applications for photography. Its findings are made available to the motion picture industry. Last year, for instance, twenty-two technical reports were issued by members of the section, many of which have been published in technical journals in Canada, the United States and the United Kingdom.

One of the section's developments has received wide attention; the duplication of colour transparencies (stills) by controlled exposure of the three colour-sensitive layers of the film. On the invitation of the industry, technical papers on this process have been presented at annual conventions of the Society of Motion Picture and Television Engineers and the Photographic Society of America.

Another project of this section has been the introduction of a process which increases the light sensitivity of negative film stock up to four times to permit shooting under very difficult lighting conditions. Successful filming of scenes in Canadian penitentiaries where special lighting could not be used was made possible by this process.

### Cinephotomicrography

Live microscopic organisms die quickly under the heat of the lights necessary to photograph them. By designing a cold lamp which goes on and off 24 times a second in synchronization with the camera shutter, the life of the organisms has been greatly increased with better photographic results.



# HONOURS FO

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International Film Festival, Salerno.	Best
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Cleveland Film Festival, Cleveland.	Best
Biological Photographic Association, Chicago.	Seco

Shown on this page are scenes from si  
Oyster Man, Family Circles and Over-D  
Challenge: Science

# PRODUCTIONS

. *Après le bain*  
 . *Feelings of Depression*  
 - *The Oyster Man*

m- *Family Tree*

. *Challenge: Science  
 Against Cancer*  
 al *Who Will Teach Your  
 Child?*  
 al *Over-Dependency*

*Children's Concert*

ry, *Challenge: Science  
 Against Cancer*  
 . *Gardons nos dents*

ot- *Challenge: Science  
 Against Cancer*

ted *Colour Microphotograph  
 of a Synthetic  
 Narcotic*

m. *Fiddle-De-Dee*  
 m. *Little Phantasy*

n. *Loops*

rst. *Challenge: Science  
 Against Cancer*

lm. *Family Circles*

*Challenge: Science  
 Against Cancer*

ng films. At left, top to bottom: The  
 nt, top to bottom: Children's Concert,  
 d *Après le bain*.





## Technical Services

This section is responsible for over-all administration of technical operations as well as acquisitions and remodelling of space, building maintenance, fire control and advice on technical operations.

### Accidents

"Total damage to equipment during the year through accidents on location was \$55. Considering that over five tons of equipment is used under adverse and often hazardous conditions on the average production—this record is quite noteworthy."

—Annual Report of the Director  
of Technical Operations.

As a result of the decision to find new accommodation for the Board, much time was spent in the past year on surveys of qualified architects in the film field, of sites, of future requirements of the Board and of technical problems which would be involved in any change of location.

# DISTRIBUTION

## CANADA

## Theatrical Distribution

### Short Subjects

Thirty-nine National Film Board short subjects were distributed to Canadian commercial theatres through Columbia Pictures of Canada. Twelve of these were in the Canada Carries On series; ten in the En Avant Canada (French)

#### Newsclips

With the co-operation of the Canadian motion picture industry, twelve special NFB short films called "Newsclips" were seen in every Canadian theatre that shows newsreels. These were produced for Federal Government departments and dealt with recruiting, health, the 1951 census and other topics of public interest.

series; six in the Eye Witness series; and ten in the Vigie (French) series. **Snow Fiesta**, a film in the Canada Carries On series on Laurentian winter sports, was produced under a co-operative arrangement with Columbia Pictures of New York and is being given world-wide distribution in Columbia's World of Sport series.

In the past year, Canadian theatrical bookings of NFB short subjects increased by 14.7 per cent.

A special promotion of NFB features by Columbia Pictures of Canada and theatre owners increased bookings in the final quarter of 1951, 95 per cent over the same quarter in 1950. Here are comparative figures for the two fiscal years:

	1949-50	1950-51
Bookings . . . . .	4,471	5,129
Number of theatres showing NFB short subjects . . .	803	857
Total number of playing days . . . . .	9,724	13,186

### Newsreels

Thirty news feature stories were filmed by NFB crews. The New York newsreel pool, where Canadian newsreels are produced, used twenty-eight of these stories, including them in fifty-eight issues of Canadian newsreels.

## Non-Theatrical Distribution

Non-theatrical showings of films distributed by NFB increased by 22 per cent to a total of 134,369 showings in the past year; as shown by detailed field reports, 10,110,789 people attended these showings, an increase of 8 per cent over the previous year's total of 9,298,000.

A total of 4,567 prints (or copies) of new films were given free-loan distribution, of which 80 per cent were produced by NFB. The rest included films produced by commercial film companies for Canadian business and industry and foreign films. During the year 2,999 NFB prints were sold of which 1,852, or just over 60 per cent, were to purchasers other than Federal government departments. In addition 858 non-NFB prints were procured for Federal government departments and 55 were sold. In all there was a 24 per cent increase over the previous year in the number of prints distributed through loans or sales.

## Film Circuits

Nine film programs, each made up of about five films, were distributed through 310 circuits to 3,388 different showing points—clubs, schools, churches and community halls.

Continuing a policy started in 1946, operation of film circuits has been turned over progressively from the Board's field staff to voluntary community groups. As the last fiscal year ended all but a few circuits were self-operating. This has given the field staff more time for development of new audiences, for supervision, for advice and help to the community groups, for promotion of sales and bookings and for fostering more effective use of films.

## Film Libraries and Councils

Film circuits bring film programs to audiences. Film libraries and depots are independently operated sources from which individuals and groups in communities, large and small, can borrow films. The Board loans and sells films to these outlets. During the year, forty new libraries were established, bringing the total to 305.

Film councils are central committees of film-using groups to promote wider and more effective use of films. These increased by thirty during the year to a total of 338. Clubs, church groups, labour unions, community associations and other groups participating in film council activities totalled 6,670.

## Visual Aids in Teaching

The use of films and filmstrips in teaching continued to grow. More than 4,488,000 Canadian school children and students saw NFB films at 56,625 school showings.

At the request of Departments of Education in two provinces, members of the Board's field staff took part in summer schools for the training of teachers in the use of visual aids.

## Tourist Promotion

In hundreds of Canadian hotels, parks and other tourist resorts, film showings were given during the summer months to tourists, a high percentage of them from the United States. In 1950-51, the second year of the program, the showings increased to 4,448 from 3,049 the previous year. More than 658,800 tourists saw these programs compared with 465,190 in the previous year.

## Filmstrips

Filmstrips, used largely for instruction or teaching, are sold to other government departments, to provincial departments of education and to others. Sales of filmstrips increased 250 per cent last year to a total of 7,011.

### Film Workshops

In co-operation with provincial government authorities the NFB helped to set up and conduct film workshops in nine provinces for training in the effective use of films. Film festivals for the public were held in five provinces where NFB productions, other Canadian films and foreign films were shown.



## Foreign Films

To help tell Canadians about other countries, a number of foreign films were distributed. These included films from the United Kingdom, Australia and other Commonwealth countries, the United States, the Netherlands and other European countries, and from the United Nations.

## Special Films

Films of interest to special groups, and acquired from various sources by the NFB, were made available through the Canadian Film Institute. These included industrial films for employers and employees, sponsored by the Department of Labour, and medical, biological, health and physical fitness films, sponsored by the Department of Health and Welfare for doctors, dentists, medical students, nurses, teachers and others in the health field.

### Helping Older Workers

DATE OF BIRTH, a film produced for the Department of Labour, presenting the case for hiring people over 45 was widely shown to employers during the past year. According to Department of Labour reports, many employers changed their hiring policy as a direct result of seeing this film.

A NFB film, **Local 100 (Contrat de Travail)** was seen by trade unionists at special showings. A national committee embracing the three major labour congresses, the Canadian Association for Adult Education, the Canadian Film Institute, the Department of Labour and the National Film Board has been formed to stimulate use of films and filmstrips by trade unions.

## Home Films

A new service was provided to groups wishing to join home film clubs. These clubs operated in twelve Canadian towns and cities, with 206 groups represented in their membership.

## Frontier Areas

In schools and settlements through the Yukon, MacKenzie River district, Northwest Territories, Ungava and Labrador, many Canadians, including Eskimos and Indians, saw regular NFB programs, often with the aid of Federal and Provincial authorities.

### Non-theatrical Distribution Figures

Province	Showings	Audience
Newfoundland . . . . .	1,178	129,572
Prince Edward Island . . . . .	1,780	135,120
Nova Scotia . . . . .	6,581	486,517
New Brunswick . . . . .	11,340	699,755
Quebec . . . . .	17,711	1,610,338
Ontario . . . . .	39,358	2,826,543
Manitoba . . . . .	10,222	701,279
Saskatchewan . . . . .	14,461	910,286
Alberta . . . . .	17,801	1,548,663
British Columbia . . . . .	11,706	895,099
TOTAL . . . . .	132,138	9,943,172
Through Canadian Film Institute . . . . .	2,231	167,617
GRAND TOTAL CANADA . . . . .	134,369	10,110,789

Audiences were fairly well divided between rural and urban dwellers, with 73,062 urban showings to 5,809,338 people and 61,307 rural showings to 4,301,451 people.

## ABROAD

### Theatrical Distribution

#### Short Subjects

Bookings of NFB films in commercial theatres abroad showed a decrease in the past year, particularly in the United States. Here are comparative figures.

	Bookings	
	1949-50	1950-51
United States . . . . .	9,975	4,345
United Kingdom . . . . .	3,250	4,557
Europe . . . . .	192	81
Africa . . . . .	1	1
Asia . . . . .	156	—
Australasia . . . . .	16	—
Central and South America . . . . .	1,238	1,528
	<u>14,828</u>	<u>10,512</u>

#### Newsreels

Newsreel stories filmed by NFB crews were included in 19 issues of national newsreels in the U.S.; in 17 issues in South America; and in 12 issues in Britain, many of which were also used widely throughout Europe, Asia and Africa. In addition, 16 newsreel issues, containing NFB newsreel stories, were used on American television networks. This use of Canadian newsreel stories was in addition to the use of other NFB films on U.S. television.

### Television Distribution

The use of NFB films on United States television in the past year more than tripled. On an average, more than four NFB films were televised every day to American audiences over networks or individual stations, a total of 1,523 bookings.

### Non-Theatrical Distribution

The non-commercial distribution of films and filmstrips abroad was carried on through 56 posts of the Departments of External Affairs and Trade and Commerce and NFB offices in London, New York and Chicago, through universities and schools and through other educational agencies. More than 9,666,700 people in many foreign countries saw Canadian films last year at non-theatrical showings, an increase of 35 per cent over the previous year. Prints placed in distribution abroad through loans and sales totalled 5,843 compared to 5,676 in the previous year.

Much of the attendance in the United States was at showings designed, in co-operation with the Canadian Travel Bureau, to promote travel in Canada.

Through 64 outlets and through the Board's New York and Chicago offices, American audiences saw 33,628 film programs on Canada, more than double the showings in the previous year.

## **Print Sales**

Although audiences for prints sold in Canada are usually recorded by those to whom prints are sold, no records are available of audiences for the many film prints sold abroad. In estimating the foreign non-theatrical audience no account has been taken of those who saw the 3,134 prints of NFB films sold abroad last year.



# ADMINISTRATION

On October 14th, 1950, the National Film Act (1950), superseding the Act of 1939, came into force. Under its provisions, a number of major changes in the administration of the Board were made, effecting recommendations of the 1950 report of J. D. Woods and Gordon, Limited, management consultants.

## General

The redefined purposes and administrative organization of the Board are outlined in the introduction to this report.

## Financial

The Board's financial operations were consolidated with a view to making sounder business administration possible. A continuing working capital fund of \$700,000 was provided.

## Staff

Greater security was given staff members, most of whom were on contracts which expired every three months. Staff can now be engaged on a continuing basis and a percentage of employees can participate in the benefits of the Civil Service Superannuation Act.

Other changes, not requiring legislative approval, were made:

## Organization

The Board was organized into the production, technical operations, distribution and administration branches, each with a director. Within these branches a number of major reorganizations were made. The production functions of filmstrips and still photos were placed in the production branch, integrating them more closely into the overall program.

## Accounting

Accounting, formerly handled by the Comptroller of the Treasury, was taken over by the NFB with the exception of the receiving and paying of cash. Accounts are now kept on an accrual basis and are audited by the Auditor-General's Department.

### Sections Transferred

Under Orders-in-Council, three sections of the NFB were transferred to other government departments.

Displays Section to the Exhibition Branch of the Department of Trade and Commerce, October 4, 1950.

Posters Section to the Department of Public Printing and Stationery, January 4, 1951.

Microfilm Section to the Department of Public Printing and Stationery, March 15, 1951.

# PERSONNEL

At the end of the fiscal year, NFB staff totalled 533, compared with 577 at the end of the previous year. Staff turnover was 13.82 per cent compared with 15.07 per cent in the previous year.

Following two surveys of salaries in similar fields in government and private business, salary ranges within the Board were increased at all levels, in line with the general revision granted to the Civil Service in December, 1950.

Several foreign students studied or trained with the Board throughout the year: two UNESCO students from the Netherlands, one from Denmark and one from France; and several government scholars from India, including one who completed a nine-month course.

**NATIONAL**  
(ESTABLISHED UNDER THE

**Balance Sheet as**

**Assets**

Cash:

Deposits with Receiver General.....	\$ 2,661.83	
Deposits in Foreign Countries—blocked.....	2,299.11	
Deposits in Banks.....	1,240.76	
	<hr/>	\$ 6,201.70

Accounts Receivable:

Government of Canada Departments.....	7,163.48	
Others.....	41,568.63	
	<hr/>	48,732.11

Advances to employees for travel.....		9,299.64
---------------------------------------	--	----------

Inventories:

Materials and Supplies (at average cost).....	152,303.52	
Work in progress (at computed cost).....	12,662.86	
Finished products (at computed cost).....	56,414.77	
	<hr/>	221,381.15

Prepayments:

Prepayments to suppliers.....	1,608.72	
Prepaid expenses.....	1,321.88	
	<hr/>	2,930.60

Fixed Assets (at actual cost or as estimated by the Board), including laboratory, research, photographic projection, automotive and office equipment.....		992,853.14
		<hr/>
		1,281,398.34
		<hr/>



FILM BOARD

NATIONAL FILM ACT, 1950)

at March 31, 1951

Liabilities and Capital

Liabilities:

Accounts Payable and Accrued Charges.....	\$	8,210.45	
Prepayments.....		201.31	
		<u>          </u>	\$ 8,411.76

Capital:

Government of Canada Advances:			
National Film Board Operating Account as authorized			
under Section 18 of the National Film Act, 1950..		279,106.20	
Surplus:			
Excess of income over expenditure per			
schedule 1.....	37,625.38		
Less: transfers to Receiver General prior			
to October 14, 1950.....	36,598.14		
Balance to be transferred 1951-52.....		1,027.24	
Equity in Fixed Assets.....		992,853.14	
		<u>          </u>	1,272,986.58

1,281,398.34

Note:

- Statements do not include—
- (a) Costs in respect of—
    - (1) quarters, equipment and services provided by the Department of Public Works;
    - (2) telephone service provided by the Department of Finance, and services provided by the Office of the Comptroller of the Treasury;
  - (b) Provision for—
    - (1) depreciation on equipment purchased by the Board or
    - (2) possible losses on Advances and Accounts Receivable.

Approved on behalf of the Board: (Sgd) W. Arthur Irwin  
Chairman

# NATIONAL FILM BOARD

## STATEMENT OF OPERATIONS

### FOR THE FISCAL YEAR ENDED MARCH 31, 1951

	Parliamentary Votes	Other Income	Totals
<b>Income:</b>			
Voted by Parliament			
Operations (Votes 104 401 585 and 773)....	2,185,380.95		
Equipment (Votes 402 and 774).....	122,423.66		
Other Income			
Sales—Government Departments.....		\$500,851.43	
—Others.....		190,541.79	
		691,393.22	
Rents and Royalties.....		37,672.19	
Miscellaneous.....		10,841.77	
Proceeds from 1949-50 Sales.....		3,466.24	
	<u>2,307,804.61</u>	<u>743,373.42</u>	<u>3,051,178.03</u>
<b>Expenditures:</b>			
National Film Board Program:			
Administration.....	326,365.00	2,209.42	328,574.42
Production of films.....	807,839.00	48,159.75	855,998.75
Production and distribution of other visual materials.....	106,368.95	4,448.68	110,817.63
Distribution of films.....	944,808.00	15,009.70	959,817.70
Equipment.....	122,423.66		122,423.66
	<u>2,307,804.61</u>	<u>69,827.55</u>	<u>2,377,632.16</u>
Cost of Sales:			
Production of—films.....		300,639.96	
—filmstrips and stills.....		105,530.50	
Prints, materials and miscellaneous services.....		229,750.03	
		635,920.49	
Total expenditures.....	<u>2,307,804.61</u>	<u>705,748.04</u>	<u>3,013,552.65</u>
Excess of income over expenditures.....		<u>37,625.38</u>	<u>37,625.38</u>





OTTAWA  
EDMOND CLOUTIER, C.M.G., O.A., D.S.P.  
KING'S PRINTER FOR THE GOVERNMENT OF CANADA  
CONTROLLER OF STATIONERY

1951



HER MAJESTY QUEEN ELIZABETH II, SQUARE DANCING  
AT RIDEAU HALL, DURING HER VISIT TO CANADA IN 1951

Gov. Doc  
Can  
11

Annual Report 1951-52

NATIONAL FILM BOARD  
OF CANADA





The Honourable Robert H. Winters,  
Minister of Resources and Development.

Sir:

I have the honour to present to you this Thirteenth Annual Report of the work of the National Film Board of Canada for the period of April 1, 1951 to March 31, 1952.

Your obedient servant,

W. ARTHUR IRWIN,  
Government Film Commissioner and  
Chairman, National Film Board.

## Highlights of this Report

- The Board completed 213 film projects in 1951-52 compared with 187 in 1950-51.
- The Laboratory processed 10,736,578 feet of film in 1951-52 compared with 11,278,011 in 1950-51.
- The Board produced 98 filmstrips, compared with 45 in the previous year.
- Non-theatrical audiences for NFB films in Canada totalled 11,610,232 compared with 10,110,789 the previous year, an increase of 14.8%.
- Non-theatrical audiences for NFB films in foreign countries totalled 11,111,976 compared with 9,663,794 the previous year, an increase of 15%.
- Theatrical bookings of NFB films in Canada and abroad totalled 18,020, compared with 15,641 the previous year, an increase of 15.2%.
- Television bookings of NFB films totalled 2,401 compared with 1,523 the previous year.
- NFB projects won 30 honours in Canadian and international competitions during the year.
- The Board produced *Royal Journey*, its first full-length feature film, using a new colour process.
- Board technicians perfected a new dual-language sound track process.
- Staff at the end of the fiscal year totalled 543, compared with 533 the previous year.
- The Board's total income was \$3,511,465, of which \$2,662,333 was a direct vote of Parliament, \$540,876 was from sales to government departments, and \$308,256 from other sources. A surplus of \$35,377 was transferred to the Receiver General.

# The National Film Board

The National Film Board's terms of reference are contained in the National Film Act (1950) which superseded the National Film Act of 1939. The Board is established to initiate and promote the production and distribution of films in the national interest and in particular:

1. To produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations;
2. To represent the Government of Canada in its relations with persons engaged in commercial motion picture film activity in connection with motion picture films for the Government or any department thereof;
3. To engage in research in film activity and to make available the results thereof to persons engaged in the production of films;
4. To advise the Governor in Council in connection with film activities;
5. To discharge such other duties relating to film activity as the Governor in Council may direct it to undertake.

The Board is administered by a Board of Governors which reports to the Minister of Resources and Development. Members of the Board of Governors at March 31, 1952, were:

W. Arthur Irwin, Chairman and Government Film Commissioner.

Mr. A. D. P. Heeney,  
Under Secretary of State for External  
Affairs,  
Ottawa, Ontario.

Mr. Stuart Keate,  
Publisher,  
Victoria Daily Times,  
Victoria, B.C.

Mr. Charles Stein, Q.C.,  
Under Secretary of State,  
Department of Secretary of State,  
Ottawa, Ontario.

Mr. Charles S. Band,  
2 McKenzie Avenue,  
Toronto, Ontario.

Dr. A. W. Trueman,  
President,  
University of New Brunswick,  
Fredericton, New Brunswick.

Mr. Gratien Gélinas,  
1270 St. Denis Street,  
Montreal, 18, Quebec.

Mrs. A. L. Caldwell,  
807 University Drive,  
Saskatoon, Saskatchewan.

Mr. Arthur MacNamara,  
Deputy Minister of Labour,  
Ottawa, Ontario.

The Board meets at the call of the chairman, and, in any event, every three months.

## General

The Board produces and distributes films, filmstrips and still photos. Its headquarters are in Ottawa. Its operations are carried on by four branches—Production, Technical Operations, Distribution and Administration, for each of which a director is responsible to the Government Film Commissioner.



## PRODUCTION

Production is the responsibility of the director of production and six executive producers—four for films, one for filmstrips and one for stills. Working with them are people of many skills and talents—directors, writers, narrators, editors, composers, actors, musicians, animators. The Board draws heavily on the talents of those outside the organization. Actors, musicians, narrators and writers are employed on contract, usually for the production of one film.

Though they are not members of the Production Branch, equally important in its work are members of the Technical Operations Branch—cameramen, sound engineers, electricians, projectionists, sound editors, laboratory technicians and so on. There is complete interdependence between the two groups from the script stage on and, in the final product, it is difficult to tell where the contribution of one group ends and of the other begins.

At present the Board has no shooting studios of its own. Much of the Board's work is done on location from one end of Canada to the other but when studio shooting is required, studios are rented in Ottawa and elsewhere.

## Film Production

Last year the Board completed 213 film projects, compared with 187 in the previous year. Production staff at March 31, 1952 totalled 91 compared with 84 the previous year.

Film Projects Completed		
	1950-51	1951-52
Major Films . . . . .	130	134
Newsclips . . . . .	18	17
News Stories . . . . .	37	60
Trailers . . . . .	2	2
	<hr/> 187	<hr/> 213

## Major Films

A total of 134 of the Board's projects were classed as major films—one reel or more—running to a total of 198 reels compared to 188 reels for the 130 major films produced the previous year.

## Language

The Board produces films in English and in French and in other languages for distribution abroad. This was the language distribution:

English . . . . .	69
French . . . . .	54
Other . . . . .	11
	<hr/> 134

## Colour

Films are produced in both black and white and colour. This was the distribution:

Black and white . . . . .	101
Colour . . . . .	33
	<hr/> 134

Length

NFB films during the year ranged from one to five reels in length. These were the figures:

One reel . . . . .	94
Two reels . . . . .	26
Three reels . . . . .	7
Four reels . . . . .	4
Five reels . . . . .	3
	<hr/>
	134

(The three five-reel productions were versions of ROYAL JOURNEY).

Types

The Board produces films for showing in commercial theatres and for non-theatrical presentation. The former are in 35 millimetre size, the latter in 16mm. The Board's theatrical productions constitute the major share of Canadian-made films about Canada shown in commercial theatres. Theatrical films usually are reduced to 16 mm size for later non-theatrical distribution. In the 1951-52 fiscal period, this is how production was divided:

Theatrical . . . . .	45
Non-theatrical . . . . .	89
	<hr/>
	134

Gauge

Most of the Board's productions are shot on 35mm film. Prints for non-theatrical distribution are then reduced to 16 mm. Here are the figures:

35mm . . . . .	88
16mm . . . . .	46
	<hr/>
	134

Class

The Board produces originals, revisions and versions. French versions of English-language films are made for Canadian audiences. English versions are also made of French-language originals for showing in Canada. Versions in other languages are made for showing abroad. Revisions are made of non-theatrical productions for theatrical showings and vice versa. These were the figures for major films:

Originals . . . . .	68
Revisions and versions . . . . .	66
	<hr/>
	134

Sound

With the rare exception of instructional nature films, all Board films now are produced with sound. This may be of two kinds: synchronized sound—sound recorded as the action is taking place; or, post-synchronized—sound dubbed in after the film has been shot. A running commentary by a narrator is of the latter type and as this is more economical than synchronized sound, many Board films have commentaries. Other films combine both synchronized and non-synchronized sound to achieve maximum effectiveness consistent with economy.

## Music

For National Film Board productions in 1951-52, 29 original scores were composed and recorded. A number of these Canadian compositions were heard on the CBC series "Music From The Films".

## Treatment

Treatment of film themes varies. In the 1951-52 schedule, seven films were wholly animated. Two stereoscopic films were produced using a method which achieved three-dimensional effects without the use of a stereoscopic camera.

## Sponsors

A considerable number of Board productions are made for and sponsored by other Government departments. Following is a list of sponsoring departments and the number of films they sponsored.

	1950-51	1951-52
Health and Welfare . . . . .	6	12
National Defence . . . . .	7	6
Post Office . . . . .	1	2
Resources and Development . . . . .	7	6
Fisheries . . . . .	2	—
Agriculture . . . . .	2	4
Labour . . . . .	—	5
	<hr/> 25	<hr/> 35

## Newsclips

The Board makes short films for other Government departments which, with the co-operation of the commercial motion picture industry, are incorporated in regular newsreels. Seventeen such newsclips were produced on topics of public importance; eight for Navy and Air Force recruiting; two on the 1951 census for the Trade and Commerce department; two on filing income tax for the Revenue department; two on savings bonds for the Bank of Canada; one on the Community Chest campaign for the Department of National Health and Welfare and two on early Christmas mailing for the Post Office department.

## News Stories

The Board supplies coverage of Canadian news feature events to commercial newsreel producers and television outlets in the U.S.A., the United Kingdom and Europe. (Canadian editions of U.S. newsreels are produced in the U.S.A.) The policy of the Board is not to compete with Canadian commercial newsreel companies. Only those events are covered which are not being shot by the private companies and which are of sufficient public interest to warrant coverage by the Board. At home and abroad, NFB news stories appeared in a total of 225 newsreel issues during 1951-52, 123 of them in Canada, more than double the number of issues in 1950-51.



Comparative figures on newsreel production were as follows:

	1950-51	1951-52
Stories shot . . . . .	37	60
Stories submitted . . . . .	30	42
Stories released (including TV) . . . . .	27	38
Number of issues . . . . .	107	225

What NFB Films are About

The following are typical NFB productions:

One and Two Reels

- Stagecoach to the Stars—A century of Canadian postal progress.
- Lismer—A Canadian artist at work.
- Man in the Peace Tower—Man behind the carillon in the Ottawa Peace Tower.
- Yoho: Wonder Valley—Vacation lure of Yoho National Park.
- Stamp of Approval—Why "Canada" means tops in agricultural products in foreign markets.
- Around is Around—A fantasy in three dimensions.
- The Longhouse People—Rites of the Iroquois.
- Wings for NATO—Canada trains airmen for NATO.
- Age of the Beaver—Story of the fur trade.

Three Reels

- Milk Made—A documentary on the dairy industry.
- From Father to Son—English versions of a Quebec pastoral, De Père en Fils.
- L'Homme aux oiseaux—Roger Lemelin's Quebec City story.
- The Son—A study of the relationship between a boy and his father on an Ontario farm.

Four Reels

- Breakdown—A documentary on mental illness and its treatment.
- Opera School—A story of the Opera School of the Royal Conservatory of Music, Toronto.

Five Reels

- Royal Journey—The Royal Tour in a new colour process.

Commercial Film Producers

In addition to producing and distributing its own films, the Board assigns film productions and processing work to private producers. It also purchases prints of films made by other producers for distribution through its distribution system.

During 1951-52, orders placed with and purchases made from private producers totalled \$291,800, compared with \$119,460 in 1950-51. Of the 1951-52 total, \$133,555 was placed in Canada, \$135,370 in the United States and \$22,875 in the United Kingdom.

Royal Journey

During the year, the Board produced "Royal Journey", a full-length colour film of the Royal Tour by the then Princess Elizabeth and the Duke of Edinburgh. This film was the first feature to use a new negative-positive colour stock. The results were impressive in all kinds of weather. Eight cameramen shot the film. By December 9, twenty-eight days after the end of the Tour, processing, editing,

music and sound recording and commentary, were completed and a test print was ready. The film was released to Canadian theatres by Columbia Pictures of Canada on December 21 and by March 31 had played in 488 theatres to a total Canadian audience of more than 2,000,000 and arrangements had been made for distribution in the United States, United Kingdom, Western Europe, Australia and Africa.

## Filmstrips

A filmstrip is a series of still pictures printed on a roll of film for projection on a screen. NFB filmstrips are extensively used for instructional and training purposes. The Board produces filmstrips in both English and French on a wide variety of subjects. Comparative production figures:

	1950-51	1951-52
English . . . . .	31	50
French . . . . .	14	48
	<hr/> 45	<hr/> 98

Some filmstrips are sponsored by Government departments, others are NFB projects and some are jointly sponsored. These are the figures:

	1950-51	1951-52
Sponsored . . . . .	23	64
NFB . . . . .	22	25
Joint projects . . . . .	—	9
	<hr/> 45	<hr/> 98

Subjects included agriculture, forestry, fishing, water power, history, immigration, citizenship, stagecraft, traffic safety and fire prevention, in addition to Armed Forces training subjects. At March 31, 1952, the Filmstrip Production staff numbered 11, the same as on the same date the previous year.

### Royal Tour Photo Coverage

The executive producer of the Still Photography Division was appointed Government Photographic Officer in charge of arrangements for still and motion picture coverage of the Royal Tour of Princess Elizabeth and the Duke of Edinburgh. A senior officer of the Board's newsreel section was responsible for newsreel arrangements. The Board also supplied a photographer, whose photos were made available to all photographers on the Tour. In addition, the Board supplied two technicians to process shots taken on a pool arrangement. During the Tour some 10,000 shots were processed in darkrooms along the route. On behalf of the Department of the Secretary of State the Board selected from among more than one hundred thousand photographs of the Royal Tour a sufficient number of representative prints to make up a series of ten commemorative albums which were presented to Her Majesty and the Duke of Edinburgh.

## Stills

The Still Photography Division acts as official photographer for the Government. It supplies all departments with still prints and provides the Department of External Affairs with photos and photo stories for distribution abroad in support of the Government's information program. In the 1951-52 fiscal year, a total of 13,548 prints were distributed through External Affairs compared to 14,930 the previous year. A total of 46,914 prints were supplied to all departments. The division supplies prints and photo stories to the press on events of public interest. The division also provides photos for promotion of films produced by the Board.

### Still Photo Production

	1950-51	1951-52
Black and white negatives shot . . . .	11,346	13,734
Black and white prints . . . .	119,147	112,211
Colour filmstrips . . . .	2,368	2,984
Colour photographs . . . .	169	102

### Photo Library

Negatives added . . . .	4,010	5,884
Promotional stills on . . . .	20 films	24 films
Negatives processed . . . .	16,577	15,132
Prints processed . . . .	114,428	112,354

A library of 100,000 indexed prints is maintained for the use of Government departments and others. Commercial photographers are invited to supply prints to the library and orders for such prints are referred to the photographers who produced them.

Total staff of the division was 31, compared to 35 in 1950-51.

During the year, the three photographers on staff won two first awards, one second and two merit awards in the

Commercial and Press Photographers' 5th Annual Print Show. The Canadian Press first and second awards for best stills photos of the Royal Tour went to the Chief Photographer of the Stills Division.



# TECHNICAL OPERATIONS

The Technical Operations Branch acts chiefly as a service department for the Production Branch, supplying cameramen, electricians, sound engineers, processing and projection services, sound editing and mixing, optical effects processing, negative cutting and inspection. The Branch also supplies, maintains and sometimes designs and builds technical equipment. Other responsibilities include technical research and services and the care of some 55,000,000 feet of stored film. Staff at March 31st, 1952 was 149 compared with 156 the previous year.

## Laboratory

The Board's laboratories process 35mm and 16mm black and white footage and 16mm colour printing. Total laboratory output was 10,736,578 feet, compared to 11,278,011 in 1950-51. Staff was 51 at March 31, compared to 52 at March 31, 1951.

Laboratory Output		
	1950-51	1951-52
35mm black and white . . . .	4,863,488	4,554,432
16mm black and white . . . .	4,305,145	4,238,551
16mm Koda . . . .	2,109,378	1,943,595
	11,278,011	10,736,578
Waste		
35mm black and white . . . .	2.5%	2.6%
16mm black and white . . . .	3.46%	3.5%
16mm Koda . . . .	1.69%	1.02%

Camera Output		
	1950-51	1951-52
Footage exposed . . .	538,559	600,489
Colour film		
35mm . . . . .	9,592	36,739
16mm . . . . .	47,408	86,566

## Camera Department

With the staff down by one, output in the department increased by 61,930 feet over the previous year. The department added a number of light cameras permitting smaller crews and lower shooting costs. By the end of the year, the department was in a position to place three 35mm sound cameras with crews in the field simultaneously. During the year, one NFB director travelled 35,000 miles in Asia on loan to U.N. Screen Magazine. Another served as a U.N. cameraman in Korea. An NFB camera crew completed a tour of 18 months in the Arctic getting footage for two films on the Eskimos.

## Sound Department

Staff was increased by four persons, from 16 to 20, owing to introduction of a night shift, eliminating the necessity of a considerable amount of overtime. A new magnetic recorder made possible more faithful recording on location. A new mixing and amplifying system was designed and constructed and studio facilities were improved by purchase of three new re-recorders. The reduction in optical stock used derived largely from the introduction of the practice of making all studio recordings on magnetic film first and transferring only the best takes to optical stock.

Footage Recorded		
	1950-51	1951-52
35mm . . . . .	884,000	690,340
16mm . . . . .	139,000	196,276
	1,023,000	886,616

## Optical Department

This department is responsible for producing optical effects in films, such as "fades" and "dissolves" and for shooting animation films. A number of technical improvements were made during the year, such as the addition of a new panning table. A total of 88,193 feet of footage was processed, compared to 97,253 the previous year. Staff remained at three.

## Engineering Services

This department is responsible for maintenance of equipment and for designing and building special equipment. Requests handled reached a total of 2,300, compared to 1,800 the previous year. The staff decreased from 17 to 16 persons. Some of the projects handled included completion of the circulation system in the laboratory, installation of new processing tanks, rebuilding 35mm negative developing machines, construction of new light stands, and sound effects facilities in the re-recording theatre.

## Technical Research

This section's function is to deal with technical problems arising in film production. Staff was reduced from five to two during the year. Major projects included:

Development of a new sound track and projector adaptor permitting push-button switching from one language to another on the same film.

Provision of information to the trade on experiments in latensification—a method of securing better photographic results in poor lighting conditions.

Tests on stored film to determine most effective methods of detecting deterioration.

Papers on technical subjects were presented by Board members at conventions of the Society of Motion Picture and Television Engineers of America, in Hollywood and New York, and the Technical Division of the Photographic Society of America in Detroit.

## Technical Services

This section is responsible for administration in the technical field. Plans for a proposed new building in Montreal were reviewed during the year. Staff of the section was seven persons, no change from the previous year.

## Film Libraries

The Board's film production staff is served by two libraries: a House Library, responsible for all 35mm production test prints, 16mm colour prints, printing materials and cutting copies, totalling approximately 2,700 film prints; and the Stock Shot Library, which classifies footage for use in film productions. Accumulated footage in the Stock Shot library now totals more than 4,000,000 feet. The House Library staff remained unchanged at six; while staff of the Stock Shot Library was three on March 31, down one from the previous year.

## HONOURS

*Royal Journey* . . . . . First,

*Milk Made* . . . . . First,  
gov

*Opera School* . . . . . First,

*The Longhouse People.* . . . . Hono  
the

*Les Moines de St-Benoît* . . . . . Hono  
the

*Struggle for Oil* . . . . . Hono  
the

*Man in the Peace Tower* . . . . . Hono  
the

*Around is Around* . . . . . Specia  
exp

*Descentes et Virages* . . . . . First

*Family Circles* . . . . . Ten

*Breakdown* . . . . . Outst

*Begone Dull Care* . . . . . Silver  
sho  
Citati

*Milk Made* . . . . . Best

*A Friend at the Door* . . . . . Hono

*Hostilité* . . . . . Hono

*Pas d'Accidents, No. 3* . . . . . Hono

*La Science à votre service* . . . . . Hono

*Folie à deux* . . . . . First,

*Canada's Awakening North* . . . . . First,

*Pen Point Percussion* . . . . . Hono  
exp

*Simplified Staging* . . . . . Ten

*Masks of the North American  
Indians* . . . . . Ten

*Royal Tour Still Photos* . . . . . First

*General Interest Stills* . . . . . Two  
aw

Shown on this page are scenes from s  
et Virages, Milk Made and Les Moines  
People, Royal Journey and Opera Sch

National Film Board Photos.



# PRODUCTIONS

Canadian Film Awards

"	"	"
"	"	"
"	"	"
"	"	"
"	"	"
"	"	"

Sestrières Ski Club Festival,  
Italy

films Scholastic Teacher Magazine,  
New York

, 1951 "

ary Berlin Film Festival

ilms Woodstock, N.Y. Film  
Festival

Fourth International Film  
Festival, Brescia, Italy

"
"
"
"

Venice Festival, Italy

"	"	"
"	"	"

950 Scholastic Teacher Magazine,  
New York

950 "

S  
s Canadian Press Selections

second Fifth Annual Print Show,  
wards Commercial and Press  
Photographers of Canada

ng films. Left, top to bottom: Descentes  
Right, top to bottom: The Longhouse



## DISTRIBUTION

The Board distributes films in Canada and abroad, in the highly competitive theatrical field, in the television field and in the non-theatrical 16mm field. Theatrical distribution includes distribution of material to newsreels.

### CANADA

#### Theatrical Distribution

The Board distributes four series of films to Canadian theatres: Canada Carries On and Eye Witness in English and En Avant Canada and Coup d'Oeil in French. Each is a once-a-month series of one reel productions. These series are released in Canada through Columbia Pictures of Canada. During the year three non-series films—Oyster Man, Friend at the Door and Opera School—also were distributed theatrically. Flying Skis, a film in the Canada Carries On series, cooperatively produced with Columbia Pictures, received world wide distribution in Columbia's World of Sports series. Bookings were up over the previous year. The figures:

	1950-51	1951-52
Bookings . . . . .	5,129	7,995*
Number of theatres which used NFB films . . .	857	939

#### Newsreels

Thirty-eight NFB newsreel stories appeared in 123 issues of Canadian newsreels. The figure for the previous year was 28 stories in 56 newsreel issues.

#### Non-Theatrical Distribution

The Board distributes films in the non-theatrical field through a voluntary distribution system directly involving some 7,900 organizations in Canada and indirectly servicing thousands of other groups. During the year, there were 151,196 non-theatrical showings in Canada, reaching an audience of 11,610,232, compared to 134,369 showings with an audience of 10,110,789 the previous year, an increase of 14.8 percent.

#### Film Councils and Libraries

The 7,942 groups directly participating in the Board's distribution system were provided with films through 343 film councils and 334 film libraries. Each film council is made up of representatives of a wide variety of film-using groups. Film councils increased by five during the year and libraries by 29. The film libraries make films available to the groups through film councils and also by dealing directly with individual groups. An interesting development in some provinces was the setting up of Film Council Federations for group purchases of films and projection equipment.

#### Film Circuits

In addition to supplying films to councils and libraries, the Board, working with the film councils, serviced a total of 367 film circuits, reaching more than

\* This figure does not include the 488 bookings of ROYAL JOURNEY (cf. pp. 7 & 8).

3,500 showing points. Nine basic programs in French and English are given circuit distribution each year. Each program included four to five films. Formerly, 45 copies of the English program and 18 of the French were released, but a more economical method of scheduling has resulted in a reduction in the number of English prints to 28. At the same time, the number of showing points—schools, churches, community halls and so on—served by the circuit programs increased from 3,388 to 3,520. During the year, experiments in urban circuit programs of 45 minutes in length were instituted in Vancouver, Winnipeg and Toronto.

### Summer Tourist Program

Three years ago, the Board developed a program of film showings to tourists visiting Canadian resorts. During the 1951 tourist season, there were 5,998 tourist screenings, reaching an audience of 769,159, an increase of 20% over the 1950 audience figure of 639,616.

### Loans and Sales

In 1951-52, 4,479 free loan prints were distributed on NFB circuits and placed in preview libraries, compared with 4,567 in the previous year.

### Non-NFB Films

The Board also distributes on its own circuits films made by other producers when such films are deemed to have educational or informational value and are free from advertising. Eight titles were distributed, with 274 prints provided free by the sponsors.

#### Outpost Service

Film services are provided to frontier areas from Northern British Columbia, the Yukon and Northwest Territories, to the weather stations in Labrador and the Arctic. Government and private agencies have co-operated to make available films, projectors, screens and portable electric generators. These are transported by every means from dog team to aircraft.

### Old Favourites

Many of the Board films are old favourites and demand continues strong year after year. Some of these widely distributed films and the total audience they had reached at March 31, 1952:

	Showings	Attendance
Life on the Western Marshes . . . . .	11,901	1,186,281
Bronco Busters . . . . .	10,897	917,410
Listen to the Prairies . . . . .	9,644	946,599
Four Seasons . . . . .	7,465	826,294
Peoples of Canada . . . . .	7,347	686,871

### Volunteer Training

To encourage film use, the Board's field staff set up training facilities for volunteers in film use and film projection. Some of the year's highlights: in B.C., 13-week night school courses were held in various areas; in Fredericton, N.B., a two-day course was held; at the University of Western Ontario and at Queen's University, five-day workshops; the local field staff participated in a five-day film festival at St. John's, Newfoundland and a film week at Yorkton, Sask.



### School Films

During the year, the Canadian Education Association set up an advisory committee on films and filmstrips, to counsel on their production and distribution. Two special series of films and nine series of filmstrips suitable for school distribution resulted from this collaboration.

### Civil Defence

In collaboration with Federal and Provincial authorities, ten provincial Civil Defence film libraries, as well as a headquarters library, were set up with films supplies by the Federal Civil Defence organization. A total of 192 prints have been distributed, suitable for instruction of Civil Defence workers or the general public.

### Film Promotion

Information about individual films and suggestions on film usage are prepared for urban and rural circuits programs by the Distribution Branch's Editorial and Cataloguing Service. This section also distributed posters and other display materials, as well as catalogues and other printed material.

### Non-Theatrical Distribution Figures, 1951-52

	Showings	Audience
Alberta and N.W. Territories . . . . .	22,026	2,044,653
British Columbia and Yukon . . . . .	12,936	1,073,673
Manitoba . . . . .	13,422	1,035,907
Newfoundland . . . . .	2,380	252,358
New Brunswick . . . . .	13,179	730,260
Nova Scotia . . . . .	7,134	496,965
Ontario . . . . .	37,674	2,845,143
Prince, Edward Island . . . . .	2,000	121,648
Quebec . . . . .	21,826	1,834,983
Saskatchewan . . . . .	17,345	1,076,544
	149,922	11,512,134
Through Canadian Film Institute . . . . .	1,274	98,098
	151,196	11,610,232

### Filmstrips

Distribution of filmstrips in Canada, through loans and sales, totalled 9,629 compared to 9,655 the previous year. They were distributed largely to Federal Government departments and provincial departments of education.

## ABROAD

### Theatrical Distribution

NFB films are distributed abroad theatrically, non-theatrically, through television and through sales of prints.

During the year Board films were seen in theatres in the United States, the United Kingdom, Continental Europe, Africa, Asia and Central and South America and Australasia. Fourteen new contracts were negotiated with commercial distributors for distribution of NFB films and filmstrips. Rights for a film for a specified area and a limited time are leased to a distributing

company on either a rental or royalty basis. There are no outright sales of NFB films for commercial distribution. Bookings resulting from a number of these contracts during the year were not reported before the year's end.

Comparative figures for bookings abroad:

	1950-51	1951-52
United States . . . . .	893	1,257
United Kingdom . . . . .	4,557	6,620
Others . . . . .	5,062	1,660
	<hr/> 10,512	<hr/> 9,537

Newsreels

NFB news stories were included in 102 newsreel issues abroad, doubling the figure for the previous year. Distribution of Board news stories through television also doubled, with NFB material appearing in 32 issues, compared to 16 the previous year. The figures:

	Issues	
	1950-51	1951-52
U.S. . . . .	20	31
Latin America . . . . .	17	20
Europe . . . . .	14	51
	<hr/> 51	<hr/> 102

Non-Theatrical Distribution

National Film Board productions secure non-theatrical distribution abroad in four ways: through 61 posts of the Departments of External Affairs and Trade and Commerce in 45 countries; through agencies of other governments; through educational and cultural film distributing groups on a free loan basis; and, through showings in the United States arranged in cooperation with the Canadian Government Travel Bureau to promote travel in Canada. The travel film program distributes films made by provincial and other travel agencies as well as NFB films.

Total non-theatrical audience abroad for the year was 11,111,976, compared to 9,663,794 the previous year, an increase of 15 percent. These are the detailed figures: (1950-51 in brackets)

	Showings	Audiences
Canadian Posts . . . . .	30,467 (22,944)	4,927,061 (3,273,180)
Travel—U.S.A. . . . .	32,292 (33,628)	2,783,982 (2,778,415)
Other Agencies . . . . .	60,726 (26,448)	3,400,933 (3,612,199)
Totals . . . . .	<hr/> 123,485 (83,020)	<hr/> 11,111,976 (9,663,794)

Total number of prints placed in distribution abroad was 4,907, compared to 5,843 the previous year. This included both outright sale of 2,853 prints and prints distributed on a free loan basis to the number of 2,054.

# Television

Here are the figures for television bookings abroad:

	1950-51	1951-52
United States . . . . .	1,523	2,326
United Kingdom . . . . .	—	17
Denmark . . . . .	—	4
France . . . . .	—	17
Cuba . . . . .	—	21
Mexico . . . . .	—	16
	<hr/> 1,523	<hr/> 2,401

# Filmstrips

Distribution of filmstrips abroad totalled 3,370, compared to 3,749 the previous year.

# Exchange Agreements

To increase distribution of Board films abroad, exchange agreements were made or renewed with a number of agencies, both governmental and non-governmental. Some examples: The Statens Filmcentral in Denmark has received printing material for eight titles from the Board; one hundred and eighty prints and printing material for 14 other titles are being distributed in Western Germany through Interfilm, the non-theatrical agency of the British Information Service; in France, an agreement with the Educational Film Union has resulted in an increase in school distribution. In March, 1952, through this one channel, Board films were viewed by 13,750 French school children.

## Distribution Bonus

A large mass audience for Board films was secured when the U.S. Army Signal Corps dubbed seven Board productions in Japanese. Released in Japan in 1948, the films at March 31, 1952, had been seen by a total audience of 34,478,627. This cumulative figure has not been included in annual tabulations of audiences abroad for Board films.

Another agreement with the French Federation of Recreation and Film Culture resulted in distribution of 43 prints of 36 titles. Printing material was provided the Commonwealth National Library in Canberra, Australia, for 72 titles. Two hundred and ninety-two prints were taken off and at the end of the fiscal year had reached an audience of 500,000.

# Three Dimensional Films

The Board's three dimensional films *Around is Around* and *Now Is The Time*, were seen by 488,000 persons at the Festival of Britain and by an estimated quarter million persons in Berlin, Brussels, Antwerp and Liverpool.

# New Developments

As the fiscal year closed, screenings were being organized in Poland and Yugoslavia. Prints of other films were being flown over the Andes for screening in remote areas of South America. A similar project was under way in Burma. A new post library was being opened in Helsinki and distribution was being stepped up in the Middle East with prints being shipped out of Cairo to ten countries including Iraq, Cyprus and Ethiopia where mobile units of the British Information Service distribute Canadian films.



## ADMINISTRATION

The Administration Branch was set up during reorganization which followed the report of J. D. Woods and Gordon, management consultants, and the passage of the National Film Act (1950).

The chief responsibilities of the Branch are accounting, general services, liaison and personnel. The total staff of the Branch at March 31, 1952 was 99 compared with 102 the previous year.

A Director of Administration, responsible to the Government Film Commissioner was appointed during the year.

### Accounts

A chief accountant and cost accountant were appointed and cost accounting methods were introduced.

### General Services

This section is responsible for stores, equipment and transport control, internal audit, shipping, procurement of prints and purchasing. The purchasing division acted as agent for government departments in the purchase of photographic and projection supplies and equipment. During the fiscal year, 5,539 purchase orders were processed at a dollar value of \$1,071,258. Staff was 38, compared to 43 the previous year.

### Liaison

This section represents the Board in all dealings with Government departments concerning services supplied by the Board, including films, filmstrips, still photos and their distribution. There are a chief liaison officer and three liaison officers.

### Personnel

Among the functions of this section are selection and placement of employees, salary administration, job evaluation, payroll, records and superannuation administration. Total staff of the Board numbered 543 at March 31, 1952, compared to 533 on the same date the previous year. Six new positions were established, including Director of Administration. Staff turnover was 18 percent, compared to 13.8 percent the previous year. A general upward salary revision similar to that accorded to the Civil Service was approved for Board employees in December, 1951. Staff in the Personnel section was increased by one with the addition of a superannuation clerk.

# NATIONAL

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## Balance Sheet as

### Assets

Cash Deposits:			
In banks.....	\$	3,441	
With the Receiver General.....		98	
	—	—	\$ 3,539
Accounts Receivable:			
Government of Canada, departments of.....		20,803	
Others, less \$10,224 provided for doubtful accounts.....		21,542	
			42,345
Inventories:			
Materials and supplies, at average cost.....		210,417	
Work in progress, at computed cost.....		3,514	
Finished products, at computed cost, less \$4,393, provided for obsolescence.....		72,398	
			286,329
Security Deposits with Department of Finance:			
per contra.....			2,271
Prepayments:			
Advances to employees for travel.....		7,961	
Prepaid expenses.....		2,419	
			10,380
Fixed Assets: including laboratory, research, photographic, projection, automotive and office equipment, at actual or estimated cost.....			
			1,120,628
			<u>\$1,465,492</u>

Note: As it is not considered practicable to evaluate the considerable stocks of negatives, printing materials, and prints at various locations, the corresponding asset values are not reflected above; an exception is a headquarters stock of prints held for sale which is included in the finished product inventory.

Certified correct:

C. A. MILLER,  
Accountant.

Approved on behalf of the Board.

W. A. IRWIN,  
Chairman.

FILM BOARD

NATIONAL FILM ACT, 1950)

at March 31, 1952

Liabilities and Proprietary Equity

Liabilities			
Accounts Payable and Accrued Charges.....	\$	6,852	
Prepayments by Customers.....		2,099	
Security Deposits—film production contractors—per contra.....		2,271	
	—	—	\$ 11,222
Proprietary Equity			
Government of Canada:			
Advances re National Film Board Operating Account, as authorized under Section 18 of the National Film Act, 1950.....		298,265	
Earnings transferable to the Receiver General—			
Balance at April 1, 1951.....	\$	1,029	
Less: Transferred during the year.....		1,029	
		—	
Excess of income over expenditure for the year, per Schedule I.....		35,377	
Fixed assets, transferred to the Board or purchased from appropriations, per contra.....		1,120,628	
	—	—	1,464,270
			<u>\$1,465,492</u>

I have examined the accounts of the National Film Board for the fiscal year ended March 31' 1952, and have obtained all the information and explanations I have required. In my opinion, the above Balance Sheet is properly drawn up so as to exhibit a true and correct view of the state of the Board's affairs as at March 31, 1952, according to the best of my information and the explanation given to me and as shown by the books of the Board.

WATSON SELLAR,  
Auditor General of Canada.



# NATIONAL FILM BOARD

## STATEMENT OF INCOME AND EXPENDITURES FOR THE YEAR ENDED MARCH 31, 1952

	Totals	Parliamentary Votes	Other Sources
<b>Income</b>			
Voted by Parliament			
Operations (Votes 253 and 604).....	\$2,505,004	\$ 2,505,004	
Equipment (Votes 254 and 605).....	157,329	157,329	
Sales, as detailed below.....	731,162		\$ 731,162
Rentals and royalties.....	110,222		110,222
Miscellaneous.....	7,748		7,748
Total Income.....	3,511,465	2,662,333	849,132
<b>Expenditures</b>			
National Film Board Program			
Administration.....	405,244	392,454	12,790
Production of films.....	1,008,078	962,300	45,778
Production and distribution of other visual materials.....	99,113	88,403	10,710
Distribution of films.....	1,122,196	1,061,847	60,349
Equipment.....	157,329	157,329	
Cost of sales, as detailed below.....	684,128		684,128
Total Expenditures.....	3,476,088	2,662,333	813,755
Excess of Income over Expenditures transferred to Balance Sheet.....	35,377		35,377

### SUMMARY OF SALES

<b>Sales:</b>			
Government departments.....	\$	540,876	
Others.....		190,286	
			\$ 731,162
Less, cost of sales:			
Production of—films.....		257,076	
—filmstrips and stills.....		56,754	
Prints, materials and miscellaneous services.....		370,298	
			684,128
Net Proceeds from Sales.....			47,034

Note: Not included above are costs in respect of—

- (1) Quarters, equipment and services provided by the Department of Public Works.
- (2) Accounting services provided by the Office of the Comptroller of the Treasury, and telephone service provided by the Department of Finance.
- (3) Provision for depreciation of equipment.









EDMOND CLOUTIER, C.M.G., O.A., D.S.P.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1953

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# NATIONAL FILM BOARD of Canada

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ANNUAL REPORT 1952-53



*Front Cover*

N.F.B. crew shooting rehearsal of Ghost Scene from Richard III for "Stratford Adventure", the N.F.B. film on the Stratford Shakespearean Festival. Far left, Dr. Tyrone Guthrie, directing the scene. Centre, Miss Amelia Hall, of Canadian Repertory Theatre, Ottawa, in role of Lady Anne.

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The Honourable Walter E. Harris,  
Minister of Citizenship and Immigration.

Sir:

I have the honour to present to you this Fourteenth Annual Report of the work of the National Film Board of Canada for the period of April 1, 1952 to March 31, 1953.

Your obedient servant,

**A. W. TRUEMAN,**

Government Film Commissioner and  
Chairman, National Film Board.

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## Highlights of this Report

- The Board completed a total of 214 film projects, compared to 213 in 1951-52. Of these, 143 were completed films, compared to 134 in 1951-52.
- The Board placed contracts and purchases totalling \$411,372 with commercial film companies. The previous year's figure was \$291,000.
- The laboratory processed 12,136,711 feet of film, an increase of 13 per cent over the previous year.
- The Board produced 90 filmstrips.
- Theatrical bookings of NFB films in Canada and abroad totalled 25,504, compared to 18,020 in 1951-52.
- Non-theatrical audiences for NFB films in Canada totalled 13,250,227 compared to 11,610,232, an increase of 14.1 per cent.
- Non-theatrical audiences for NFB films in other countries totalled 11,072,210, compared to 11,111,976 the previous year, a decrease of 0.3 per cent.
- Editions of newsreels using NFB material in Canada and abroad (including TV) rose from 289 in 1951-52, to 514, an increase of 78 per cent.
- Television bookings in Canada (eight months only) and abroad totalled 2,028, compared to 2,401 the previous year.
- NFB projects won 33 honours in Canadian and international competitions during the year, among them the Hollywood Academy of Motion Picture Arts and Sciences "Oscar" for the year's best documentary short and the British Film Academy "Oscar" for the best documentary film of 1952.
- Staff at the end of the fiscal year totalled 533 compared to 543 the previous year.
- The Board's total income was \$3,995,383, compared to \$3,511,465 the previous year. Of the total, \$2,919,779 was a direct vote of Parliament, \$730,883 was from sales to Government departments, and \$344,721 from other sources. Surplus transferred to the Receiver General was \$112,102, compared to \$35,377 in 1951-52.



# The National Film Board

By the National Film Act (1950) the National Film Board is established:

1. To produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations;
2. To represent the Government of Canada in its relations with persons engaged in commercial motion picture film activity in connection with motion picture films for the Government or any department thereof;
3. To engage in research in film activity and to make available the results thereof to persons engaged in the production of films;
4. To advise the Governor in Council in connection with film activities;
5. To discharge such other duties relating to film activity as the Governor in Council may direct it to undertake.

The Board reports to Parliament through the Minister of Citizenship and Immigration. Members of the Board of Governors at March 31, 1953:

**Mr. W. Arthur Irwin**, Chairman and Government Film Commissioner.

**Mr. L. Dana Wilgress,**

Under Secretary of State for  
External Affairs,  
Ottawa, Ontario.

**Mr. Stuart Keate,**

Publisher,  
Victoria Daily Times,  
Victoria, B.C.

**Mr. Charles Stein, Q.C.,**

Under Secretary of State for Canada,  
Ottawa, Ontario.

**Mr. Charles S. Band,**

2 McKenzie Avenue,  
Toronto, Ontario.

**Dr. A. W. Trueman,**

President,  
University of New Brunswick,  
Fredericton, New Brunswick.

**Dr. Leon Lortie,**

Extension Department,  
University of Montreal,  
Montreal, Quebec.

**Mrs. A. L. Caldwell,**

807 University Drive,  
Saskatoon, Saskatchewan.

**Mr. Arthur MacNamara, C.M.G.,**

Special Adviser on Employment of  
Civilians,  
Department of National Defence,  
Ottawa, Ontario.

The Board meets at least every three months.

## General

The Board produces and distributes films, filmstrips and still photographs. Its headquarters are in Ottawa. Its operations are carried on by four branches—Production, Technical Operations, Distribution and Administration. The director of each branch is responsible to the Government Film Commissioner.

# PRODUCTION

Production of films, filmstrips and still photographs is the responsibility of the Production Branch. The staff is headed by the Director of Production and six executive producers—four for films and one each for filmstrips and still photographs.

The Board augments the talents of its own staff by the employment, on contract, of actors, musicians, writers, narrators and others. Also, production contracts for entire films may be made with commercial film producers.

Production headquarters are at Ottawa where planning, writing, editing, recording, composing and other preparatory and completion work is done, but most of the actual filming is done "on location" from one end of Canada to the other. Since the Board has no shooting studios, these are rented where required.

## Film Production

The Board completed a total of 214 film projects, of which 143 were complete films; 71 were newsreel stories, newsclips and trailers. In addition, 20 film projects were completed by other producers under contract with the Board.



"Oscar" awarded to the Norman McLaren production "NEIGHBOURS" by the Academy of Motion Picture Arts and Sciences, Hollywood.

These included five original films and 14 versions and revisions. Five of the contracted films were produced in English, two in French and 12 in other language versions. Twelve were in colour and seven in black and white.

Film Production		
	1951-52	1952-53
Films . . . . .	134	143
Newsclips . . . . .	17	5
Trailers . . . . .	2	5
Newsreel stories . . . . .	60	61*
	213	214

19 complete films and one newsclip were made by commercial producers under contract with the Board, compared with 3 complete films in 1951-52.

Types of Films		
	1951-52	1952-53
Originals . . . . .	68	72
Versions and Revisions . . . . .	66	71
	<u>134</u>	<u>143</u>

### Types

The Board produces three types of films: original productions; language versions of original productions; and revisions of existing films to meet special requirements, generally theatrical.

Production was increased in all three categories during the fiscal year.

### Theatrical and Non-theatrical

The Board makes films for both theatrical and non-theatrical audiences. Of the 143 complete films, 58 were made for theatres, and 85 for non-theatrical showings. Most theatrical films later receive non-theatrical distribution, and occasionally a non-theatrical film may obtain theatrical distribution.

	1951-52	1952-53
Theatrical. . . . .	45	58
Non-theatrical . . . . .	89	85
	<u>134</u>	<u>143</u>

### Language

In the majority of Board films, either English or French is used.

	1951-52	1952-53
English . . . . .	69	78
French . . . . .	54	64
Other . . . . .	11	1
	<u>134</u>	<u>143</u>

In addition, 6 Spanish and 6 Portuguese versions were produced for the Board by commercial producers.

### Colour

The Board produced 39 films in colour compared to 33 the previous year. One hundred and four were produced in black and white, compared to the previous year's 101.

### Length and Gauge

The Board produced 87 films of from one-half to one reel; 39 of from one to two reels; and 17 of from two to three reels. One hundred and eleven films were produced in 35mm and 32 in 16mm. Most 35mm films were reduced to 16mm gauge for non-theatrical distribution.

### Treatment

All but two of the Board's films were produced with sound. The music department provided 31 original scores in addition to arranging stock music scores and doing the music editing. There were two animated films, one animated three-dimensional film, and two in the new "pixillation" or live-actor animation technique.



## Sponsors

Twenty-nine N.F.B. films were sponsored by Federal Government departments, compared to 35 in the previous year. Sponsors were:

National Defence . . . . .	6
Resources and Development . . . . .	8
Trade and Commerce . . . . .	3
National Health and Welfare . . . . .	3
Citizenship and Immigration . . . . .	1
Labour . . . . .	1
Agriculture . . . . .	7
	<hr/>
	29



## Newsclips and Trailers

For Government departments the Board produced five newsclips; that is to say, brief public service messages which, with the cooperation of the motion picture industry, are incorporated in theatrical newsreels. Five trailers were produced for non-theatrical release.



## News Stories

As in 1951-52, the Board in 1952-53 more than doubled the number of its releases about Canada used in newsreels at home and abroad. In newsreels and on television 451 releases of N.F.B. news material were used compared to 225 the previous year. These news stories brought to audiences here and in other countries an up to date report on current events in Canada.

News Stories	
Stories shot . . . . .	61
Stories submitted . . . . .	51
Stories released . . . . .	50
Total number of releases: (newsreels and TV) . . . . .	451



## Films for Television

The Board completed recutting of 90 prints on a special assignment for CBC-TV.



## Commercial Film Companies

In addition to producing its own films, the Board assigns production and processing work to commercial firms. It also purchases prints of films made by other producers for distribution through its non-theatrical distribution system.

In 1952-53 the value of such contracts and purchases were \$411,372 compared with \$291,000 in 1951-52. The 1952-53 total was placed as follows: \$259,502 in Canada, \$141,457 in the United States of America, and \$10,413 in the United Kingdom.

## What NFB Films are About

**Non-theatrical**—Here are some of the non-theatrical films completed in 1952-53. (Occasionally non-theatrical films may also be distributed theatrically).

**Musician in the Family**—a farm boy's participation in a Saskatchewan rural music festival.

**Rescue Party**—a training film for civil defence rescue workers. (produced for the Civil Defence Division— Department of National Health and Welfare).

**Angotee**—the story of an Eskimo boy from birth to adulthood.

**Shyness**—a study of three types of shyness among children and how parents and teachers may help the shy child. (produced for the Department of National Health and Welfare).

**The Shop Steward**—the role of this labour official in the trade union.

**Peter Meets a Potter**— a children's film in which Peter visits the famous Deichman Pottery in New Brunswick.

**Platoon in the Attack**—a training film for infantry officers. (produced for the Department of National Defence).

**Neighbours**—an experimental film, using Norman McLaren's "pixillation" technique.

**Shadow on the Prairies**—the Royal Winnipeg Ballet's new work, with a score by N.F.B.'s Robert Fleming.

**The New South East Asia**—a report on social and economic progress in South East Asia.

**Western Wheat**—Canada's greatest harvest. (produced for the Department of Agriculture)

**Varley**—the life and work of a Canadian artist.

**The Settler**—the settlement of the Abitibi frontier.

**SPORTS ET TRANSPORTS** (Romance of Transportation). First prize, animated cartoons, Sixth International Film Festival, Cannes, France.



**Theatrical**—Here are some of the theatrical films completed in 1952-53. (Almost all theatrical films are later released non-theatrically).

●  
**Canada Carries On series**—(French-language equivalent, *En Avant Canada*): **HER-RING HUNT**—the silver harvest from British Columbia waters; **CANADIANS IN KOREA**—front-line action and rear-line life with the 25th Brigade; **CITIZEN VAREK**—the problems of new Canadians; **WIND SWEEP ISLES**—Quebec's lovely Magdalen Islands; **THE HARBOUR**—the Port of Halifax; **CANADA'S ATOM GOES TO WORK**—peace-time uses of atomic energy.

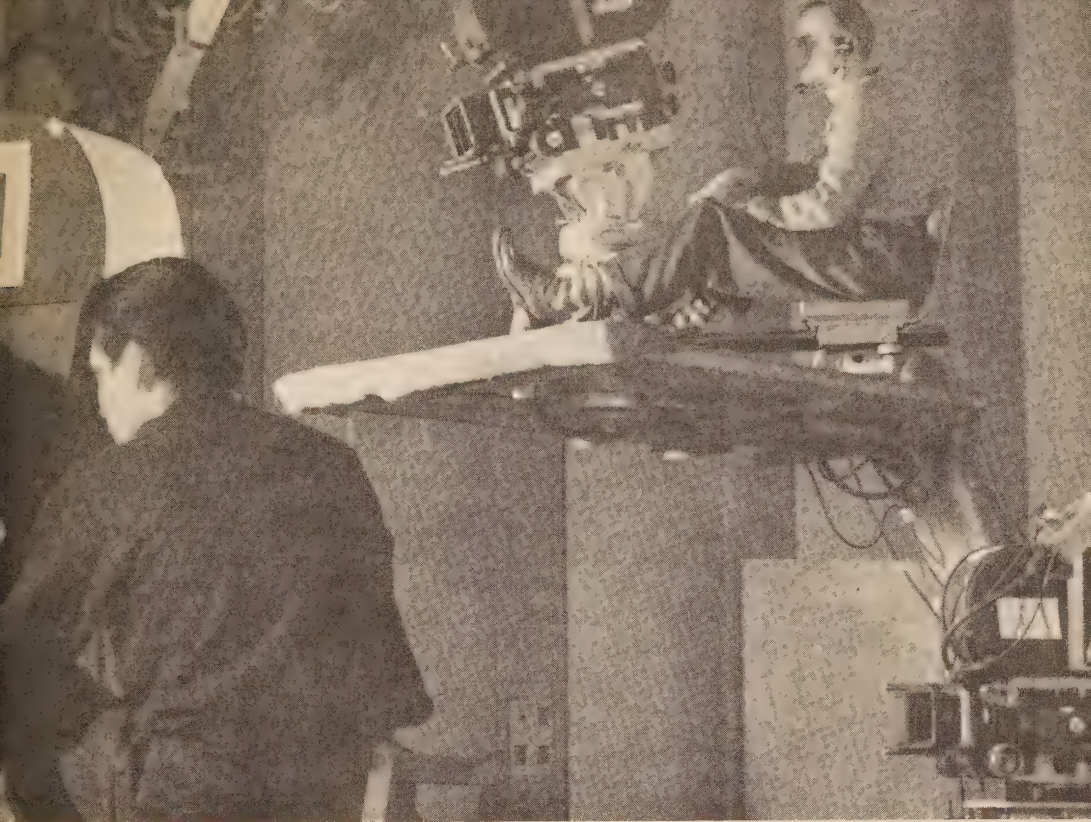
●  
**Eye Witness series**—(French-language equivalent, *Coup d'Œil*): Films in this series contain up to four separate short "feature" stories. Some of the stories contained in the Eye Witness series last year were: Canada's 27th Brigade in Germany; NATO navigators train in PEI; the birdman of Grand Manan Island; new radar devices for Nova Scotia fishermen; Montreal's mobile crime detection laboratory; Ottawa's children's safety patrol; fashions by mail order; wild rice harvest in Manitoba; western coal mining; Saskatchewan's Uranium City; British Columbia boat builders.

●  
**Newsreels**—Among the 50 NFB stories released by newsreel and television were: "smoke jumpers" (air-borne fire fighters) British Columbia; Banff Winter Festival, Alberta; Saskatchewan turkey farm; parachute testing at Shilo, Manitoba; jet air show, Toronto; Laval Centenary, Quebec; Christmas tree harvest, New Brunswick; RCN crosses the equator; naval artists at Halifax.

**ANGOTEE**—First award, Canadian Film Awards, non-theatrical, open.







Cameras in position for a "take".

## Filmstrips

Filmstrips are strips of still pictures which can be projected on a screen, one at a time, for instructional purposes. The Board completed 90 last year, including seven revisions, compared with 98 the previous year. Most of the filmstrips were sponsored by federal government departments.

	English	French	Totals
N.F.B. . . . .	15	14	29
Sponsored . . . . .	31	23	54
Revisions . . . . .	3	4	7
	<hr/> 49	<hr/> 41	<hr/> 90



## Still Photography

The Still Photography Division acts as official photographer for the government; maintains a library of 100,000 prints for use by government departments and others, to which new material is regularly added; provides photographs and photo stories to Canadian periodicals and to the Department of External Affairs in support of the Canadian information program abroad; undertakes photographic assignments for government departments; and provides photographs for the promotion of films produced by the Board. The division undertook 303 varied assignments during 1952-53. Staff at the end of the year was 22 compared with 31 at the same date the previous year.

TECHNICAL OPERATIONS

The Technical Operations Branch acts chiefly as a service department for the Production and Distribution Branches. To the Production Branch it provides cameramen, electricians, sound engineers, sound editing, re-recording and mixing, processing and projection services, optical effects, negative cutting and inspection of all prints released by the Board. To the Distribution Branch, it supplies release prints of films and filmstrips. It also supplies, maintains and, in some cases, designs and builds technical equipment for all branches. Other responsibilities of the Technical Operations Branch include technical research, building services, the maintenance of archival footage and operation of the house film library, which stores and maintains some 15,000 prints and printing materials for films. Staff at March 31, 1953, was 136 compared with 149 at the same date the previous year. Part of the decrease resulted from transfers of staff to other branches.

The Branch issues quarterly bulletins on technical developments to the film trade. Subjects of bulletins in 1952-53 were: Bulletin One, Latensification and Duplication of Colour Images with Narrow Band Filters; Bulletin Two, Chemical Assessment of Nitrate Film Stability and A Brief Summary of the Early History of Animated Sound on Film; Bulletin Three, Versatile Quiet Pre-Amplifier and Parabolic Sound Reflector and Some Notes on Stop-Motion Live-Actor Technique as used in the Films **Neighbours** and **Two Bagatelles**; Bulletin Four, Dual Purpose Optical Sound Prints.

Laboratory

With a staff increased by only one, the laboratory processed 12,136,711 feet of film, an increase of 13 percent over the previous year. Working with film

Laboratory Output			
	1951-52	1952-53	Change
35mm black and white . . .	4,554,432	5,313,915	+16%
16mm black and white . . .	4,238,551	4,243,094	+0.5%
16mm Koda . .	1,943,595	2,579,702	+33%
	10,736,578	12,136,711	+13%

In addition, 629,650 feet of film was contracted out to commercial firms for processing.

stock suppliers, the laboratory staff devised a new method of making intermediate printing materials which greatly improved the quality of 16mm Kodachrome release prints.

Camera

With staff reduced by two, the output of the camera division increased by 35.8 percent over the previous year. The division continued to place emphasis on

the use of light 35mm cameras which reduced shooting costs and increased crew flexibility. A 16mm single-system sound camera (i.e., one in which visuals and sound are recorded on the same negative) was purchased and used for experiments in low-cost shooting techniques. A cameraman spent six weeks studying special effects developments in Hollywood, in anticipation of the

Camera Output			
Footage exposed	1951-52	1952-53	Change
35mm black and white . . . .	477,183	770,987	+61.6%
35mm colour . . .	36,739	14,965	-59.2%
16mm colour . . .	86,566	29,714	-65.6%
	600,489	815,666	

formation of a special effects division at the Board. Services of four free-lance cameramen were used during the year.

Staff at the end of the fiscal year totalled 22, compared to 24 the previous year.

**Sound**—In addition to supplying location and studio sound services, this division looks after projection services and the music and sound effects libraries. Staff remained the same, at 20.

Sound Footage Recorded		
	1951-52	1952-53
35mm . . . . .	690,340	749,562
16mm . . . . .	196,276	137,222
	886,616	886,784
Final mixes . . . .	138	153

During the year, the number of sound tracks used for music and effects practically doubled as more complicated backgrounds were required for film productions.

THE SON—Honourable mention, Canadian Film awards, non-theatrical, open.





## Optical

This division shoots animation films and titles, and produces optical effects for films, such as "fades" and "dissolves". Footage processed increased from 88,193 to 100,505. Staff remained constant at three.



## Engineering Services

This division, with a staff of 15, down one from last year, handled 1,945 projects, many of them calling for original design and construction in the Board's shops. A film pack pressure exposure machine was designed and built for the Radiation Section of the Department of National Health and Welfare which handles in fifteen minutes the work it previously took a week to do. The new machine, which examines personnel protection badges for signs of radiation effect, also greatly reduces the possibility of errors in identification. Several pieces of major equipment were designed and constructed for the Production Branch.



## Research and Technical Services

This unit maintains a constant check on the chemical and physical processes of the laboratory. In addition to this day-to-day work it undertakes research in the production and use of film—constructing, for instance, a 3-D camera for experimental use. The unit's knowledge was drafted when the 3-D rage hit Canada. Installations of Polaroid equipment for the projection of N.F.B.'s 3-D films were made in several commercial

### Cameramen

The Board's six cameramen worked an average of 240 "chargeable" days each on location. This is close to the total number of working days in the year, a good record in the chancy film business.

theatres, the first such in Canada. The unit also worked on plans for the proposed new building for the Board.

**GROUND CREW**—A new film made for the R.C.A.F.



# DISTRIBUTION

## DISTRIBUTION IN CANADA

### Theatrical

Four series of films are released by the Board on a once-a-month schedule to Canadian theatres: **Canada Carries on** and **Eye Witness** and their French-language opposites, **En Avant Canada** and **Coup d'Œil**. These short films are handled for the Board by Columbia Pictures of Canada through six distributing centres in major cities. The following theatrical bookings have been reported:

	1951-52	1952-53	Change
Bookings . . . . .	7,995*	8,644**	+8.1%

\* Excludes 488 bookings of **Royal Journey**.

\*\* Excludes 701 bookings of **Royal Journey**.

#### Royal Journey

Since its release in December, 1951, **Royal Journey** has had 1,189 bookings in 780 Canadian cities and towns. **Royal Journey** has been seen by more Canadians than any feature film ever distributed in Canada.

### Television

With the inauguration of Canadian television, arrangements were made for televising N.F.B. films on a rental basis. During the eight-month period ending in March, 1953, there were 229 bookings

through the C.B.C. stations in Toronto and Montreal and through Rediffusion Inc.

August, 1952—March, 1953	
Toronto (C.B.C.) . . . . .	69
Montreal (C.B.C.) . . . . .	113
Montreal (Rediffusion, Inc.) . . . . .	47
Total . . . . .	229

**SHADOW ON THE PRAIRIE**—The Winnipeg Ballet film.



## Non-theatrical

The Board's non-theatrical distribution in Canada consists of direct service to users through "package" or circuit programs and indirect service through the use by individuals and groups of its films in film libraries and depots. Three hundred and fifty-one film councils, with a combined membership of 8,667 organizations, operate most of the circuits on behalf of the Board, and control and maintain many of the libraries.



## Total Audience

The total audience reached in 183,205 non-theatrical showings was 13,250,227 compared with 11,610,232 the previous year, an increase of 14.1 percent. One-third of the audience saw the films through the circuits, the remainder through selection of the Board's films from 404 film libraries and depots located across all ten provinces, the Yukon and Northwest Territories. Film libraries and depots increased from 334 to 404 during the year. Following are non-theatrical distribution figures by provinces:



L'HOMME AUX OISEAUX—First award, Canadian Film Awards, theatrical short.







**SHYNESS** First award, Canadian Film Awards, non-theatrical films sponsored by a Government agency.

	Showings	Attendance
Alberta and N.W. Territories . . . . .	24,234	2,186,247
British Columbia and Yukon . . . . .	14,096	1,032,031
Manitoba . . . . .	14,896	1,103,908
Newfoundland . . . . .	3,925	307,836
New Brunswick . . . . .	14,058	809,138
Nova Scotia . . . . .	8,670	674,923
Ontario . . . . .	56,098	3,767,934
Prince Edward Island . . . . .	2,412	131,270
Quebec . . . . .	23,428	1,870,699
Saskatchewan . . . . .	17,289	1,062,742
	179,106	12,946,728
Through Canadian Film Institute . . . . .	4,099	303,499
	183,205	13,250,227

## Circuit Operations

The Board issued free 28 copies in English and 16 in French of each of nine basic circuit programs of an average length of 78 minutes. Nine copies in English of each of eight urban programs averaging 40 minutes in length were issued. These were used regularly at 4,497 showing points, an increase of 27 per cent over the previous year.

A circuit program regularly brings to non-theatrical audiences a wide selection of the newest and best 16mm films produced in Canada and abroad. During the year the programs included such films as **Royal Journey, The High Wall, Land of the Long Day, Coral Wonderland, The Son, Western Wheat, Canada's Atom Goes to Work, Packaged Power.**



## Who Sees N.F.B. Films Outside of Theatres?

The largest single users of N.F.B. non-theatrical films are the schools, which provided an audience of 5,673,478 last year. On the adult level almost every known organization in Canada is involved. In urban centres these include churches of all denominations, service clubs, fraternal organizations, professional groups, community organizations, trade unions, industrial and commercial concerns. In rural Canada, churches, agricultural federations, farmers and women's institutions, fraternal organizations, community and study groups of every kind are among the regular users.



## Summer Tourist and Travel Activity

Summer film showings at tourist resorts, national and provincial parks and camps and playgrounds reached a new audience "high" of 924,436, a 20.2 per cent increase over the previous year's figure of 769,159.



## Non-N.F.B. Films

Distribution of films non-theatrically is not limited to those produced by the Board. Other producers may secure wide circulation of their films in Canada provided the films have a broad appeal and conform to established standards for



CITIZEN VAREK—Honourable mention, Canadian Film Awards, theatrical short.

advertising content. The Board distributes selected films from commercial sponsors, the United Nations, the Commonwealth countries, and other countries. Ninety-one such titles were used during the year.



## Loans and Sales

The problem of supplying films for the rapidly increasing number of outlets in Canada is partly being met by the purchase of prints by the outlets themselves, either individually or through film purchase pools which circulate blocks of films to member groups. The Board also lends blocks of films to libraries and depots.

In 1952-53, 10,113 prints were placed in distribution through sales and loans, compared with 7,999 in the previous year; of the 10,113, 3,563 were sales.



## Growth of Community Film Interest

To encourage film use, and to provide instruction in the care and maintenance of films and projection equipment, the Board participated in some 102 film workshops during 1952-53.



## Replacement Program

A survey in 1952 revealed the need of replacing some 500 worn-out prints in libraries and depots. By the end of the fiscal year, some 420 prints had been replaced. An additional 200 to 300 out-dated prints were withdrawn and new material was substituted. To reduce film damage caused by inexperienced users, a new booklet entitled "Handle With Care" has been distributed extensively.



## Outpost Services

Central film libraries have been set up in the Yukon and Northwest Territories, each servicing outlying points in their respective districts. Film services to the Eastern Arctic included blocks of films supplied to Government supply ships. In the Labrador area, three film depots have been established to serve surrounding settlements.



## Filmstrips

Distribution of filmstrips through loans and sales totalled 10,169 compared with 9,629 the previous year. Federal Government departments purchased copies for their own use; schools, school boards and provincial government departments were other purchasers.

**FAREWELL OAK STREET**—a new National Film Board production.



### ROYAL JOURNEY—Outside of the Theatres

The success of *Royal Journey* in commercial theatres has been paralleled in non-theatrical distribution. Released for non-theatrical use in November, 1952, the film was shown 4,022 times to a total audience of 354,412 by March 31st, 1953.

## DISTRIBUTION ABROAD

### Theatrical

During the year the Board's films were booked by theatres in the United States, the United Kingdom, Continental Europe, Africa, Asia, Central and South America and Australasia.

Theatrical distribution is achieved through contracts with commercial film distributors who are granted the rights to certain N.F.B. films and filmstrips for a specified area and a limited time, in return for either rentals or royalties. During 1952-53, 38 new distribution contracts were negotiated. Distributors report bookings; (i.e., the number of theatrical engagements of each film).

Bookings	1951-52	1952-53
United States . . . . .	1,257	8,810
United Kingdom . . . . .	6,620	6,094
Others . . . . .	1,660	1,255
Totals . . . . .	9,537	16,159

### Newsreel Distribution Greatly Increased

Editions of Newsreels using NFB stories  
(including TV)

	1951-52	1952-53	Increase
Canada . . . . .	123	123	—
U.S.A. . . . .	63	64	—
Latin America . . . . .	20	29	49%
Other (chiefly Europe) . . . . .	51	235	360%
On television . . . . .	32	63	97%
Total . . . . .	289	514	78%

## Television

Television bookings in the United States during 1952-53 decreased.

	1951-52	1952-53
United States . . . . .	2,326	1,689
United Kingdom . . . . .	17	25
Denmark . . . . .	4	20
France . . . . .	17	9
Brazil . . . . .	—	27
Cuba . . . . .	21	29
Mexico . . . . .	16	—
Totals . . . . .	2,401	1,799

## Non-theatrical

National Film Board films are shown non-theatrically abroad in four ways: through 62 posts of the Departments of External Affairs and of Trade and Commerce in 49 countries; through agencies of other governments; through educational and cultural film distribution groups, from which no rentals are required; local film libraries in the U.S. on behalf of the Canadian Government Travel Bureau. In addition to films made by N.F.B., films made by provincial and other travel agencies, are distributed by the travel film program.

Total non-theatrical audience abroad for the year was 11,072,210 compared to 11,111,976 the previous year, a decrease of 0.3 per cent. Chief cause of the loss was the discontinuance of the Central Office of Information circuits in the United Kingdom. These accounted for an audience of well over a million each year for NFB films. The loss was almost offset by the increased activities of the posts.

	Attendance	
	1951-52	1952-53
Canadian Posts . . . . .	4,927,061	6,238,169
Travel—U.S.A. . . . .	2,783,982	2,660,130
Other Agencies . . . . .	3,400,933	2,173,911
Totals . . . . .	11,111,976	11,072,210



Total number of prints placed in distribution abroad was 5,947 compared with 4,907 the previous year. This included both outright sale of 2,681 prints and 3,266 prints distributed on a free loan basis.



## Filmstrips

Distribution of filmstrips abroad totalled 5,045 compared with 3,370 the previous year, an increase of 49·7 percent. Like the Board's films, the filmstrips were being used in many countries for training and educational purposes, frequently with foreign language commentaries.



**WESTERN WHEAT** Honourable mention, Canadian Film Awards, non-theatrical, sponsored by Government agency.



## ADMINISTRATION

The Administration Branch is responsible for the accounting records, general services, purchasing, personnel, stores and liaison with Government departments on sponsored films.



### Accounting

Machine accounting was introduced and sponsoring departments and other customers are being provided with monthly statements. Closer credit supervision has resulted in more prompt payment of accounts with a corresponding reduction in receivables.

The Board received orders for purchase or rental of films from 2,635 sources in Canada and abroad.



### General Services

The Board's shipping services made 8,023 shipments of prints and printing materials valued at \$634,266.



### Purchasing

During the year, 6,046 purchase orders were processed compared with 5,539 orders the previous year.



### Personnel

Total regular staff of the Board at March 31, 1953, was 533 compared to 543 the previous year. A total of 1,338 applications for positions was received. More than 1,600 interviews were granted. Staff turnover was 19.9 percent compared with 18 percent the previous year. Four students from Egypt, France, Indonesia and Pakistan received training at the Board under international technical assistance programs.



### Liaison

About one-quarter of the Board's production work is sponsored by Government departments. The Liaison division works with sponsoring Government departments in the preparation of their programs of films, filmstrips and still photographs. Liaison also works closely with the Production Branch during pre-production and production stages.

AWARDS PRESENTED TO THE NATIONAL FILM BOARD  
OF CANADA DURING FISCAL YEAR 1952-53

Titles	Year	Awards	Sponsors
Begone Dull Care. . . . .	1952	Prize of 1,000 Bolivars for "best creative films".	Festival of Experimental Art Films, Caracas, Venezuela
Pen Point Percussion . . . . .	1952	"	"
Dots. . . . .	1952	"	"
Loops . . . . .	1952	"	"
Klee Wyck . . . . .	1952	"City of Salerno" Prize for "best selection of colour films".	7th Salerno Film Festival, Salerno, Italy.
Painters of Quebec . . . . .	1952	"	"
Land of the Long Day . . . . .	1952	Honourable Mention	Robert J. Flaherty Film Awards Contest, sponsored by City College Institute of Film Techniques, N.Y.

LAND OF THE LONG DAY—Honourable mention, Robert J. Flaherty, Film Awards Contest, City College Institute of Film Techniques, New York.





Titles	Year	Awards	Sponsors
Lismer . . . . .	1952	First Award, Cultural Class	Yorkton International Film Festival, Yorkton, Sask.
Yoho, Wonder Valley. . . . .	1952	Honourable Mention, General Class	"
Opera School . . . . .	1952	Third Award, Cultural Class	"
A Phantasy . . . . .	1952	Second Prize, Experimental Films Category	13th International Film Festival, Venice, Italy.
Safety Supervisor . . . . .	1952	First Prize, Social Problems Category	"
Monastery . . . . .	1952	Certificate of Merit	1st International Film Festival, India.
Royal Journey . . . . .	1952	Best Documentary Film of 1952	British Film Academy.
Neighbours . . . . .	1953	"Oscar" for best documentary short	Academy Awards, Academy of Motion Picture Arts and Sciences, Hollywood.
Sports et Transports . . . . .	1953	First Prize for animated cartoons in short picture class	6th International Cannes Film Festival.
Shyness . . . . .	1953	First Award for "a masterly sensitive and practical treatment of a difficult subject in the field of mental hygiene".	Canadian Film Awards Non-theatrical — Sponsored by a government agency.
Western Wheat . . . . .	1953	Honourable Mention "for outstanding and well conceived commentary, accompanied by highly appropriate music and sound effects."	Canadian Film Awards Non-theatrical — Sponsored by a government agency.
Angotee . . . . .	1953	First Award for "excellence of production"	Canadian Film Awards Non-theatrical—Open
The Son . . . . .	1953	Honourable Mention for "excellence of production"	Canadian Film Awards Non-theatrical—Open
The Romance of Transportation in Canada.	1953	Honourable Mention for "clever utilization of animation".	Canadian Film Awards Non-theatrical—Open
L'Age du Castor . . . . .	1953	Special Award for "research, editing and excellent camera work".	Canadian Film Awards Non-theatrical—Open
A Phantasy . . . . .	1953	Special Award for "creative achievement"	Canadian Film Awards Non-theatrical—Open
Neighbours . . . . .	1953	Special award for "novel and impressive presentation of a social problem".	Canadian Film Awards Non-theatrical—Open
L'Homme aux Oiseaux . . . . .	1953	First Award for "excellence of production".	Canadian Film Awards Theatrical—Short
Les Iles de la Madeleine . . . . .	1953	Honourable Mention for "excellence of documentary visuals".	Canadian Film Awards Theatrical—Shorts
Citizen Varek . . . . .	1953	Honourable Mention for "skillful handling of a human relations problem"	Canadian Film Awards Theatrical—Short

## FILMSTRIPS

Titles	Year	Awards	Sponsors
Fire Prevention . . . . .	1953	Award of Merit	1953 Safety Film Contest—National Committee on films for safety.
Simplified Stage Lighting . . .	1953	One of the 10 best filmstrips of 1952.	Scholastic Teacher Magazine, New York.

## STILL PHOTOS

Titles	Year	Awards	Sponsors
Still Photos . . . . .	1953	One second award and three awards of merit.	Sixth Annual Print Show, Commercial and Press Photographers Association of Canada.



British Film Academy Award—For ROYAL JOURNEY as the "best documentary film shown in the United Kingdom", 1952.

**NATIONAL**  
(ESTABLISHED UNDER THE  
Balance Sheet as

**Assets**

Cash on Hand and in Banks.....	\$	5,561	
Accounts Receivable:			
Government of Canada, departments of.....	\$	16,338	
Others, less \$5,917 provided for doubtful accounts.....		15,802	
			32,140
Notes Receivable.....			23,135
Inventories:			
Materials and supplies, at average cost.....		170,825	
Work in progress, at computed cost.....		2,651	
Finished products, at computed cost.....		77,511	
			250,987
Security Deposits with Department of Finance:			
.....			1,846
Prepayments:			
Advances to employees for travel.....		14,176	
Prepaid expenses.....		4,197	
			18,373
Fixed Assets: including laboratory, research, photographic, projection, automotive and office equipment, at actual or estimated cost.....			1,173,201
			<u>\$ 1,505,243</u>

Notes: (1) As it is not considered practicable to evaluate the considerable stocks of negatives, printing materials, and prints at various locations, the corresponding asset values are not reflected above; an exception is a headquarters' stock of prints held for sale which is included in the finished product inventory.

( ) The accounts Receivable, the Advances to Employees for Travel, the Accounts payable and the National Film Board Operating Account, as shown above, differ from the actual position, as at March 31, 1953, in so far as receivables then outstanding were collected on or before May 19, 1953 and payables then outstanding were settled on or before April 30, 1953.

Certified correct:

C. A. MILLER,  
Accountant.

Approved on behalf of the Board.

A. W. TRUEMAN,  
Chairman.



# FILM BOARD

NATIONAL FILM ACT, 1950)

at March 31, 1953

## Liabilities and Proprietary Equity

### Liabilities

Accounts Payable and Accrued Charges.....	\$	13,983	
Prepayments by Film Distributors and Customers.....		12,478	
Security Deposits—film production contractors—per contra.....		1,846	
		<hr/>	\$ 28,307

### Proprietary Equity

#### Government of Canada:

National Film Board Operating Account—as authorized under  
Section 18 of the National Film Act, 1950—

Advances ..... 191,633

#### Earnings transferable to the Receiver General—

Amount at April 1, 1952.....\$ 35,377

Excess of Income over Expenditure,  
for the year, per Schedule I..... 112,102

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147,479

Less: Transferred during the Year.... 35,377

Amount, at March 31, 1953.. .. 112,102

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303,735

Equity in Fixed Assets, transferred to the Board or purchased from  
appropriations, per contra . . . . .

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1,173,201

1,476,936

---

\$ 1,505,243

The Accounts of the Board for the fiscal year ended March 31, 1953 having been examined to the extent considered appropriate and all the information and explanations which I have required having been received, I certify that—according to the best of my information and the explanations given to me and as shown by the Board's books—the above Balance Sheet and the attached statement of Income and Expenditure, respectively, are, in my opinion, properly drawn up so as to give a true and fair view of the state of the Board's affairs, as at March 31, 1953 and of its income and expenditure for the fiscal year.

WATSON SELLAR,

Auditor General of Canada.

# NATIONAL FILM BOARD

## STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED MARCH 31, 1953

	Totals	Parliamentary Votes	Other Sources
<b>Income</b>			
Voted by Parliament:			
Operations (Vote 255).....	\$ 2,804,131	\$ 2,804,131	
Equipment (Vote 256).....	115,648	115,648	
Sales, as detailed below.....	908,577		\$ 908,577
Rentals and royalties.....	153,476		153,476
Miscellaneous.....	13,551		13,551
Total Income.....	<u>3,995,383</u>	<u>2,919,779</u>	<u>1,075,604</u>
<b>Expenditure</b>			
National Film Board Program:			
Administration.....	424,224	420,557	3,667
Production of—films.....	1,214,479	1,136,181	78,298
—filmstrips.....	26,216	26,050	166
Production and distribution of other visual materials.....	78,617	74,669	3,948
Distribution of films.....	1,229,204	1,146,674	82,530
Equipment.....	115,648	115,648	
Cost of sales, as detailed below.....	867,102		867,102
	<u>3,955,490</u>	<u>2,919,779</u>	<u>1,035,711</u>
Deduct, Amount by which estimated operating charges included above exceed actual costs.....	72,209		72,209
Total Expenditure.....	<u>3,883,281</u>	<u>2,919,779</u>	<u>963,502</u>
Excess of Income over Expenditure transferred to Balance Sheet.....	<u>112,102</u>	<u>.....</u>	<u>112,102</u>

### ANALYSIS OF SALES AND COST OF SALES AS SHOWN ABOVE

Government departments.....	\$ 730,883	
Others.....	177,694	
	<u>.....</u>	\$ 908,577
Less, cost of sales:		
Production of—films.....	356,656	
filmstrips and still photos.....	52,960	
Prints.....	351,672	
Materials and miscellaneous services.....	105,814	
	<u>.....</u>	867,102
Net Proceeds from Sales.....	<u>.....</u>	<u>41,475</u>

Note: The above figures do not include provision for depreciation of equipment nor the costs of:

- (a) Quarters, equipment and services provided by the Department of Public Works.
- (b) Accounting services provided by the Office of the Comptroller of the Treasury, and the telephone service provided by the Department of Finance.



Scene from "A Musician In The Family".



N.F.B. crew shooting "Mission Ship" for Canada Carries On series.



Scene from "Backstage".



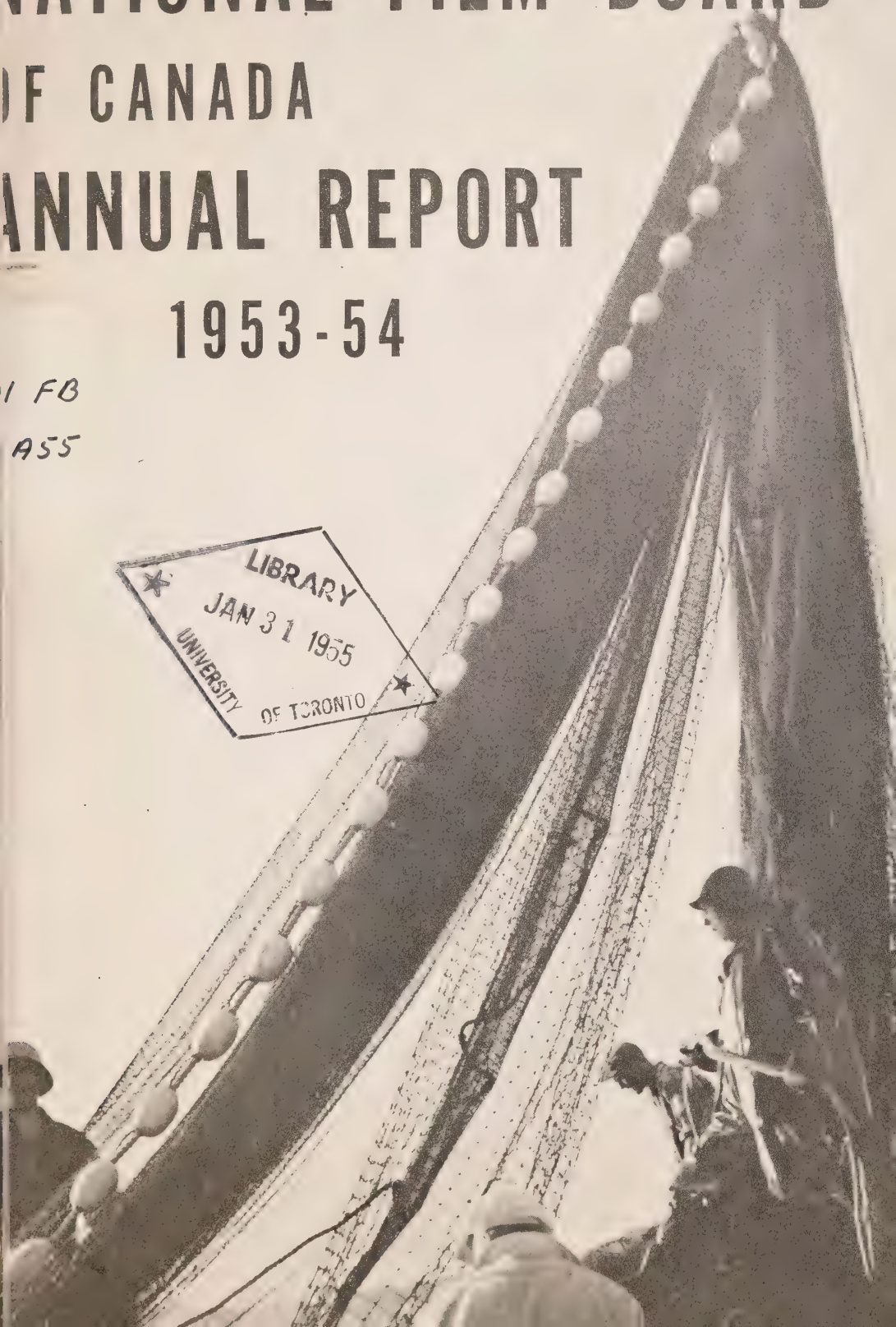
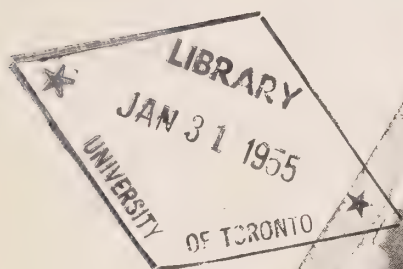
EDMOND CLOUTIER, C.M.G., O.A., D.S.P.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1954

# NATIONAL FILM BOARD OF CANADA ANNUAL REPORT

1953-54

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## THE NATIONAL FILM BOARD

The National Film Board, an agency of the Federal Government, was established by Act of Parliament in 1939 and re-constituted by the National Film Act in 1950. The fifteen years since its beginning have seen the Board grow from a supervisory body over Canadian Government motion picture activities to a national documentary film producing and distributing organization whose films about Canada are seen wherever people may freely assemble.

The Board also produces and distributes filmstrips and still photos on Canadian themes in line with its primary function outlined in the Act, "to initiate and promote the production and distribution of films in the national interest."

By its terms of reference, the Board, specifically is empowered:

1. To produce and distribute and to promote the production and distribution of films designed to interpret Canada to Canadians and to other nations;
2. To represent the Government of Canada in its relations with persons engaged in commercial motion picture film activity in connection with motion picture films for the Government or any department thereof;
3. To engage in research in film activity and to make available the results thereof to persons engaged in the production of films;
4. To advise the Governor in Council in connection with film activities;
5. To discharge such other duties relating to film activity as the Governor in Council may direct it to undertake.

The NFB reports to Parliament through the Minister of Citizenship and Immigration. The governing body is a nine-member Board with the Government Film Commissioner as Chairman. Four members, including the Film Commissioner, are from the public service. The others are selected for reasons both of professional distinction and geographical representation. The Board of Governors meets four times a year in Ottawa.

The chief officer of the Board is the Government Film Commissioner. Directly responsible to the Commissioner are the Directors of the four Branches—Production, Technical Operations, Distribution and Administration.

Headquarters are in Ottawa where the Board occupies space in eight buildings. Regional offices are maintained in every province, and there are foreign offices in New York, Chicago and London, England.

### THE BOARD OF GOVERNORS

Members of the Board of Governors at March 31, 1954:

Mr. A. W. Trueman, Chairman and Government Film Commissioner.

Mr. Charles Stein, Q.C., Under Secretary of State for Canada, Ottawa.

Mr. Harry L. Roper, 32 Inglis Street, Halifax, Nova Scotia.

Mrs. A. L. Caldwell, 807 University Drive, Saskatoon, Saskatchewan.

Mr. Stuart Keate, Publisher, Victoria Daily Times, Victoria, B.C.

Mr. Charles S. Band, 2 McKenzie Avenue, Toronto, Ontario.

Dr. Léon Lortie, Extension Department, University of Montreal, Montreal, Que.

Dr. Arthur MacNamara, C.M.G., Special Adviser on Employment of Civilians,  
Department of National Defence, Ottawa.

A vacancy was caused by the resignation of Mr. L. Dana Wilgress who was succeeded after the close of the fiscal year by Mr. Jules Léger, Under Secretary of State for External Affairs, Ottawa.



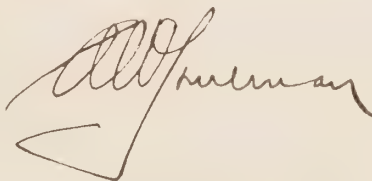
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**The Honourable J. W. Pickersgill,  
Minister of Citizenship and Immigration.**

Sir:

I have the honour to present to you this Fifteenth Annual Report of the work of the National Film Board of Canada for the period of April 1, 1953 to March 31, 1954.

Your obedient servant,

A handwritten signature in dark ink, appearing to read 'D. G. ...', with a large, stylized initial 'D'.

Government Film Commissioner and  
Chairman, National Film Board.

## INTRODUCTION

Staff at March 31, 1954 was 548 compared to 533 at the end of the previous fiscal year.

One hundred and eighty-one films of one reel or more were completed, compared to 143 in 1952-53. In addition, newsclips, trailers and news stories brought the total to 251 films of all types compared to 214 the previous year.

Twenty films were completed on contract by private firms, compared to 19 the year before.

Thirty-two filmstrips were produced, compared to 90.

The total non-theatrical attendance in Canada was 14,084,322, compared to 13,250,227. Theatrical bookings in Canada totalled 11,447, compared to 9,345. Television bookings in Canada totalled 797, compared to 229.

Total non-theatrical attendance in other countries was 13,689,696, compared to 11,072,210. Theatrical bookings abroad were 21,505, up 33 percent from the previous year's 16,159. Television bookings abroad came to 2,019 compared to 1,799.

Newsreel releases rose to 613 from 451 the previous year.

The Board produced 66 films for television.

The Board's total income was \$4,008,421. Expenditure was \$3,859,497

## FOUR MAIN BRANCHES



PRODUCTION



TECHNICAL OPERATIONS

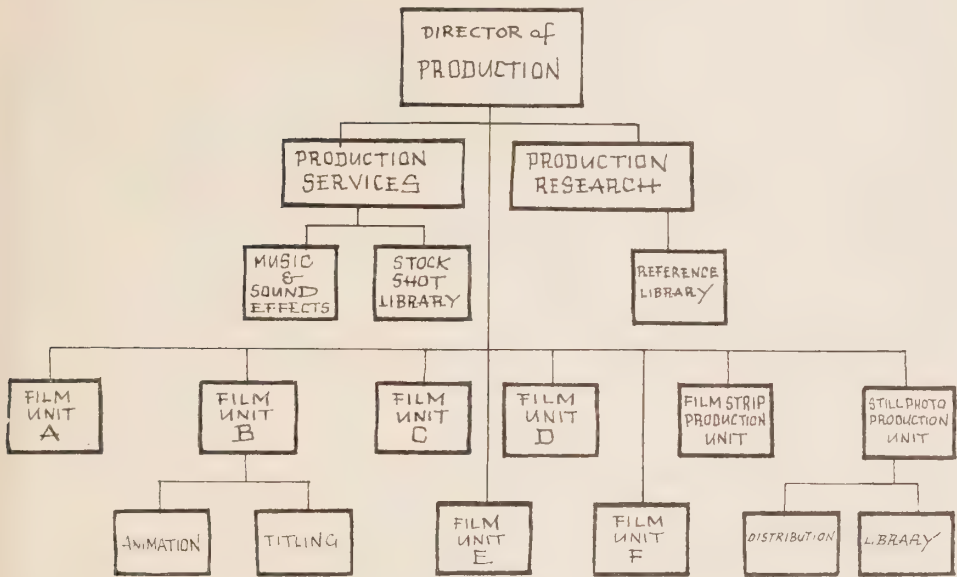


DISTRIBUTION



ADMINISTRATION

# PRODUCTION



Film making, most demanding of art forms, enlists all the arts. Musicians, writers, actors, artists, designers—the harmonious fusion of their talents is the substance of a film. This is the element common to all films whether produced primarily to entertain or to inform. The Board's films must do both since they use both commercial and non-commercial channels to tell Canada's story.

The Board's films thus must fall into two general categories having the same common core of information about Canada: specialized films for special audiences—a number of these sponsored by Federal Government departments—and films with a broader and more relaxed approach for general audiences. General audience films make up the major part of production and are shown in commercial theaters and on television. They are later distributed non-theatrically.

Of the 181 films produced during the fiscal year (compared to 143 in 1952-53) seventy-one were for distribution outside commercial theaters; forty-four for theatrical distribution and sixty-six for television. The Board produced in addition six short newsclips, five trailers and 59 newsreel stories, a total of 251 films of all types, compared to 214 in 1952-53. Of the 181 films, 79 were originals, 44 were revisions of existing films for either theatrical or television distribution and 58 were language versions. One hundred and nine films were in English, 60 in French, 12 in other languages. Twenty-one films were produced in color and all, of course, with sound.

Twenty-one films were sponsored by Federal Departments: seven training and instructional films by National Defence; seven on farm problems by the Department of Agriculture; five on aspects of Canadian living particularly related to new Canadians by the Department of Citizenship and Immigration; two by Resources and Development.

In addition to the Board's own production, 20 films were produced by private firms on contract. The Board's total expenditure among private film producers and distributors, including complete films, partial production, processing and print purchases,



came to \$315,860. This compared to \$411,372 in 1952-53. Of the total, the Board spent \$198,969 with Canadian firms, \$98,751 with firms in the United States, and \$18,140 in the United Kingdom and other countries.

Spontaneous generation applies no more to films than to other creative forms. For each film an idea was the beginning. The ideas came from all over. Some from within the Board, some in a novel freshet from outside. Educational groups, institutions, private individuals—farmers, fishermen, civil servants—were among the sources. So important is the business of getting fresh ideas that a full-time Planning and Research supervisor is employed, one of whose functions is to winnow suggestions for film possibilities. The ideas come in at the rate of 75 to 100 a month and all are checked. Because of the Board's varied production—theatrical, non-theatrical, newsreels, news magazines, television shorts—a surprising number are translated, sooner or later, to film.

Investigated and appraised, the film possibilities are categorized under such headings as economic development, scientific development, Canada and the World, and so on. For consistency, continuity and coherence, a program of information about Canada must be drawn far enough ahead to be a guide to coming production requirements and must be flexible to permit adjustment to current conditions. Decisions about films are taken in relation both to immediate needs and long-term value.

The decisions are made by the Program Planning Committee and the program is approved by the Government Film Commissioner and by the Board of Governors at quarterly meetings. The Director of Production and the Executive Producers sit on the Committee. Here the film program is drawn up and assigned. In translating ideas to scripts and scripts to finished films, the Executive Producers can draw on a permanent pool of eight producers, 16 directors and eight cameramen. Freelancers are contracted when necessary. Budgeting, assignment of crews, shooting schedules, are matters of consultation among producer, director and the Production Manager who acts as economy

#### NFB Crew Shooting BUSH DOCTOR



controller on all productions, even to supervising allocation of film stock and equipment. Since as many as a dozen crews may be on location at any one time in various parts of Canada, the job of coordinating equipment and personnel is important and complex.

Each of the six Executive Producers heads a production unit. The film program is assigned among the units. The Theatrical Unit produces the **Canada Carries On** and **Eye Witness** series and is responsible for newsreel production; another unit specializes in films on industrial and labor problems as well as language versions, adaptations and revisions; another makes training films for the Department of National Defence and technical films for the Agriculture Department; another makes sponsored films for other Federal Departments as well as NFB films in such areas as sociology, Canadian history and Canadian art and anthropology. One unit specializes in original French-language production. During the year, a new unit was set up to make films for television distribution. Working with the major units are specialized departments like the Music department, Animation department and Science Film unit, which contribute to many films and, in the case of the latter two, sometimes produce complete films themselves.

During the year, 44 films were produced for theatrical distribution, compared to 58 in 1952-53. They included the **Canada Carries On** and **Eye Witness** series—one-reel shorts distributed monthly in Canadian theaters. French language versions of these are produced under the titles **En avant Canada** and **Coup d'œil**. Also produced for theatrical distribution was the "special", **The Stratford Adventure**.

Among subjects dealt with in the **Canada Carries On** series were: Nova Scotia coal miners; a Church of England mission ship on the British Columbia coast; the mayor of a Quebec town; Canadians working in Ceylon under the Colombo Plan; Germany's role in uneasy Europe; an animated history of transportation in Canada; free legal aid service provided by the Canadian Bar Association. **Eye Witness** films told of the Canadian fur industry; a Dutch family making a new start in Prince Edward Island; Canadian Army training school at St-Jean, Que.; Canadian troops in Europe; Canadian experts instructing Arab farmers; and so on.

#### Shooting TV Program WINDOW ON CANADA



Fifty-nine newsreel stories were shot and 48 were used in newsreels and on television. Some of the stories were used a number of times for a total of 613 newsreel and television releases.

Among the newsreel subjects were: Canadian contribution to Netherlands flood relief; Canadian locomotives being shipped to Pakistan; the International Trade Fair in Toronto; development of the "cobalt bomb" against cancer; visit to Canada of the Prime Minister of Germany; Steep Rock iron ore development; sheep roundup in British Columbia; herring fishing in B.C.; harness racing in Nova Scotia, ice breakers on the St. Lawrence, and so on.

The new Television unit produced 66 films, 27 originals and 39 adaptations of existing films. The originals were produced as a series, titled **On the Spot**, a fifteen-minute, once-a-week show over Canadian stations. The films were made by three-man crews: director, cameraman and narrator, continually on the move and shooting with 16mm single-system equipment (camera and sound recording combined in one portable unit). Quality, spotty at first owing to pressure of producing a weekly show, improved once a backlog had been built. By the end of the fiscal year, three crews were working on **On the Spot** which reported to televiewers on such subjects as the R.C.M.P. crime laboratory at Rockcliffe, Ont.; the 25th Brigade in Korea; oil development in Alberta; Canada's radar network; the Vancouver zoo, the Winnipeg Ballet, and others.

The Board's second television series was called **Window on Canada**, a once-a-week, half-hour show which presented NFB films with introduction and commentary by film critic Clyde Gilmour.

The French-language TV crew produced 13 programs in the **Regards sur le Canada** series and a crew was set up to produce **Sur le vif** the French-language counterpart of **On the Spot**.

Producing original films in French is the special job of the French-language unit. Seven such films were produced, a number of them in the **Faces of Canada** series. This new series dealt with such personalities as a village notary in Quebec, a street-railway switchman in Winnipeg, a canal lock-keeper, a country auctioneer, a photographer, a blacksmith, and others.

The total of French-language films was increased by the production of 39 versions in French of films originally produced in English. Revisions added 14 more, bringing the total of completed French-language films to 60, or approximately 33% of films produced. In addition, four films in the **Eye Witness** series were originally produced in French. One hundred and nine of the 181 films produced were in English—including versions and revisions—and twelve were made in other language versions—Dutch, German, Spanish and Portuguese.

The Science Film unit employed the techniques of cinemicrography and time-lapse photography to show step-by-step development of a chick embryo. The life history of wheat rust fungus and the physiology of the maple leaf were in final stages of production.

The Animation department produced a film on the geology of Canada and a puppet film for children on traffic hazards. The Music department provided 18 original scores for films.

Other films produced for non-theatrical distribution included a classroom film on Canada's western mountains, an excerpt from a Canadian novel, an orchestra rehearsal.



In addition to the six film production units, the Production Branch has two other major units, each headed by an Executive Producer responsible to the Director of Production. They are the Filmstrip Unit and the Still Photography Division.

## FILMSTRIPS

A filmstrip is a series of still pictures, drawings or photographs, on a strip of 35mm film. It can be projected on a screen for classroom instruction. A total of 32 filmstrips were completed during the year. Twenty-six were sponsored by Government departments. Some of the subjects included: **Indian Life in Early Canada**; **Lord Selkirk the Colonizer**; **The Earth as a Planet**; **Introduction to Maps**; **Learning to Read**; **The Canada Goose**, and so on.

## STILLS

The Still Photography Division complements by still photos the Board's film production functions.

The Division supplies photos of Canadian events, developments, geographical areas. It maintains a library of approximately 100,000 prints and provides a filing and classification service on the work of outside photographers.

During the year, the Division developed a method of making short films for television by using still photographs, conveying an illusion of motion by camera movement. Eighteen of these films were completed.

Another development has been the production of "Picture Books" on Canadian subjects. The first such book told the story of the Stratford Shakespearean Festival in pictures.

The Division released eight photo stories to English- and French-language rotogravures; a total of 43 photo stories was produced for future release.

The Division supplies sets of photos in inexpensive form for classroom use.

The Division acts as official photographer for Government departments and supplies informational and promotional stills for NFB films.

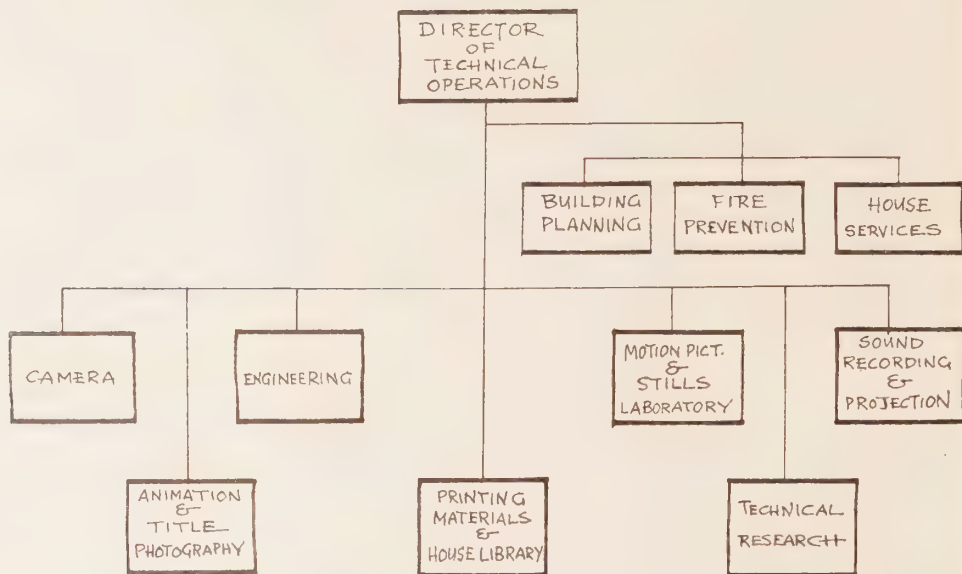
**Shooting ON THE SPOT—NFB-TV**



**NFB Stills Cameraman**



## TECHNICAL OPERATIONS



The bridge between the creative artist and the audience is the technician, who, to be good at his job, must himself be creative. Photography, sound, color, quality of print bring life to the concepts of director, writer, composer. The technician thus assures the quality of the medium upon which is inscribed the stylus of the idea. Cameramen, sound men, laboratory technicians, engineers of the Technical Operations Branch totalled 136 compared to 134 the previous year.

At March 31, the Camera department had eight cameramen, five assistant cameramen, five electricians, two camera repair men, three men on repair and maintenance of lighting equipment, and one "grip" for general location duties including generator operation and truck driving. During the year, camera crews exposed 691,223 feet of film from Newfoundland to Victoria and from Colombo to Korea. The drop from the previous year's 816,696 feet was due mostly to an emphasis on 35mm color shooting for theatrical productions and a big increase in 16mm black-and-white shooting for television. Together, these factors helped to cut down 35mm black-and-white footage from 770,986 to 452,196. The boost in 16mm black-and-white from 1,030 to 163,779, and the increase in 35mm color from 14,965 to 44,354 was not quite enough to make up the difference. Almost all the 16mm black-and-white footage was shot for **On the Spot** and **Window on Canada**. The 35mm color footage went to such productions as **The Stratford Adventure**, **Diggers of the Deeps**, **High Tide in Newfoundland**. There was a slight increase in 16mm color shooting, from 29,714 to 30,894, mostly for non-theatrical productions.

The trend was away from big location crews toting heavy equipment; the cameramen were becoming more mobile, less dependent on lights and line-power in their operations. Two developments helped: the use of faster film requiring less light, and the use of the post-exposure technique of latensification in color shooting. This process, developed for color in the Board's Technical Research department, was used to advantage in

**Diggers of the Deeps** for underground mining shots without special lighting. A development in synchronized sound recording was the use of double-system electrically interlocked camera and sound recording equipment, battery-powered and portable. This enabled them to operate in remote areas where line-power was not available. The aim has been to provide major production services with smaller crews and less equipment.

Sound—dialogue, music, commentary, appropriate effects—is as much a part of today's films as the picture. The technicians of the Sound department thus are an integral part of the film-making team. At March 31, the Sound department had a staff of 18, including recording technicians, operators, maintenance men and research staff. The department's main function, of course, is to record sound, both on location and in the studio. Location sound is generally synchronized ("sync-sound")—that is, recorded at the same time as the visuals. Studio sound is "post sync" or "dubbed". The other main studio function is "mixing"—combining a number of sound tracks (sometimes as many as 12) to produce sound accompaniment for a film. Both studio and location recording generally are on magnetic tape which can be erased and used again. The final recording is made in the "transfer room" from magnetic tape to permanent optical track for release printing and protection material.

During the year, the Sound department re-designed and modified two 16mm magnetic recording units to provide portable, low-power, synchronized sound units for location recording. The department also designed and built the "transfer room" for final recording in order to free the studio for re-recordings. Both design and construction presented complicated electronic problems. Total footage recorded was 754,894 compared to 886,784 the previous year. This included: 35mm—596,001; and 16mm —158,893. There were 111 final mixes compared to 153 the previous year. Sixteen millimetre re-recordings totalled 238 compared to 227 in 1952-53.

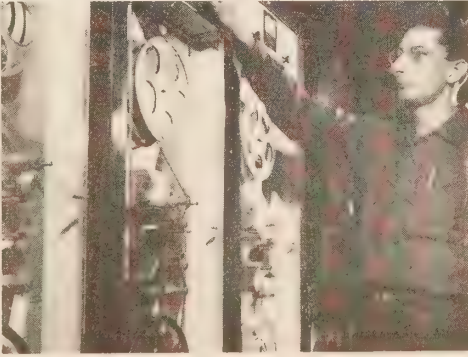
The bridge between sequences in a film is provided by fadeouts and dissolves—"optical effects". The Optical Effects department (staff of three), along with the Animation department, produced 80,272 feet of exposed film.

Research, the life-blood of technical enterprise, is carried on by a three-man Research department. Here the color latensification process was developed. Essentially, the process entails controlled re-exposure in the laboratory of a negative which has been deliberately under-exposed in shooting. The process permits color shooting under sub-normal lighting conditions and saves expenditure on elaborate lighting equipment as well as on power.

**Camera Department**



**Sound Department**





Black-and-white latensification has been known for some time, but its use in color was a step forward and the process was the subject of a paper delivered by a member of the Technical Research department at the annual convention of the American Society of Motion Picture and Television Engineers in Washington, D.C. Enquiries have been received from major Hollywood and British studios.

The Technical Services department (staff of 7) and the Engineering department (staff of 15) provide maintenance, design and construction services to all branches of the Board. Projectors, cameras, recorders, laboratory printers and other technical equipment must be kept in good order. The Engineering department also modifies existing equipment and designs new equipment for special needs.

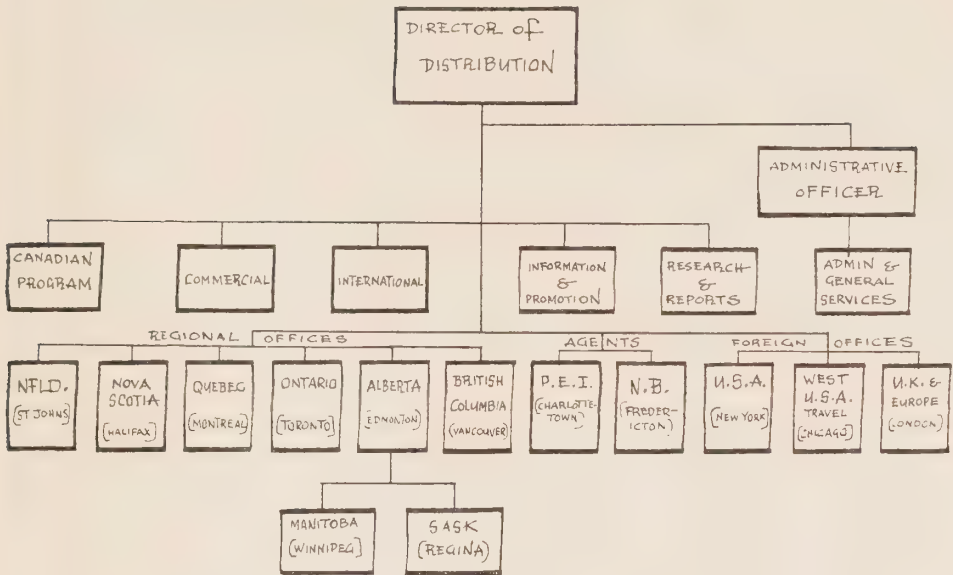
The House Library maintains some 10,000 prints and printing materials of NFB films. Technical Operations also is custodian of some ninety millions of feet of old footage. This is held in vaults at Pendleton and Rockcliffe, Ont., and includes World War II footage from Army, Navy and Air Force sources as well as footage from the old Government Motion Picture Bureau and wartime NFB. The World War II footage (totalling some 25,000,000 feet) has recently been examined, catalogued and reported in good condition. Cataloguing of the rest of the footage goes on. Footage is being listed in the Board's stock shot library so that it can be made available for current filming needs. Among the footage catalogued in the past year have been items of such curious archival interest as a rare print of a film shot with Scott in the Antarctic by Herbert G. Ponting, and some early shots of the City of Ottawa.

Film vaults, laboratories and recording studios were being studied in completing plans for the new NFB building. A project engineer was taken on staff to work with the architects and the Department of Public Works.

The Motion Picture laboratories during the year processed 11,621,800 feet of film—514,911 feet less than the year before. The footage included: 35mm black-and-white, 4,532,923 feet; 16mm black-and-white, 4,693,169; 16mm color, 2,395,708. There are at present no facilities for 35mm color processing. The laboratory staff was 52. A special service was inaugurated to take care of "deadline" processing for the Television unit. The laboratory was testing high-temperature processing of film to obtain greater output without quality depreciation.

The Still Photography laboratory is part of the Technical Operations Branch. Staff of the Stills lab was seven persons. The Stills lab processed 4,013 prints of color filmstrips, compared to 2,776 the previous year. Other color processing came to 1,078 negatives, compared to 760 the year before. A total of 93,655 black-and-white prints were processed, down 2,860 from the previous year. Portraits and passport photos totalled 67,077, or 2,793 more than the previous year; slides and negatives 43,187, compared to 48,818. Courses in laboratory processing were given to a Burmese UNESCO student, a Canadian Bank Note Company employee and a member of the R.C.M.P.

# DISTRIBUTION



Films must also be seen.

The Board's films are seen in commercial theaters, on television, in community centers, church halls, schools, in every country where normal distribution methods are permitted to function. Through commercial and non-commercial channels films about Canada were brought to Eskimos in the Canadian Arctic, Fiji Islanders in the South Pacific, audiences in Ceylon and Lebanon, Yugoslavia and Guatemala, France and Finland, Norway and the Netherlands, Turkey and Thailand, Trinidad and Venezuela, Japan and Pakistan, as well as theater audiences in Ottawa, Montreal, Toronto, Victoria, New York, Melbourne, London, Paris, Berlin and New Delhi. Outside the theaters the films reached a total cumulative, non-paying audience of 27,774,018—an increase of more than three-and-a-half millions over the previous year. There was no way of estimating the world theatrical and television audiences for NFB films; but total theatrical bookings in Canada and abroad were 32,952. The television total was 2,816 bookings.

Getting the films to the people is the job of the Distribution Branch. Under the Director of Distribution, who is responsible to the Government Film Commissioner, are a number of Divisions, departmentalized according to the channels of film distribution. Non-theatrical distribution in Canada is the responsibility of the Canadian Program Division; commercial distribution in Canada and abroad includes both theatrical and television, and is the charge of the Commercial Division; non-commercial distribution outside Canada is handled by the International Division which works closely with the Departments of External Affairs, Trade and Commerce, Citizenship and Immigration and the Canadian Government Travel Bureau; advertising, promotion and information are the responsibility of the Information and Promotion Division; while facts and figures on film distribution are collected and analysed by the Research and Reports Division. There is also an administrative and general services division.

## IN CANADA

Outside the commercial theaters, the Board reached a total Canadian audience of 14,084,322—an increase of 834,095 over 1952-53. The audience figure represents total attendance, not individuals: the sum of all the audiences at 200,901 showings of NFB films. Many of those attending were “repeaters” who attended a large number of showings.

This mass Canadian audience was reached through a distribution system depending largely on voluntary film using groups which were free to accept or reject the product offered by the Board.

Contact with the non-theatrical audience is maintained by the Canadian field staff which, at March 31, numbered 95 persons (three fewer than the previous year), representing the NFB in every province. The field men work through film councils, libraries and circuits, help to organize groups, train projectionists; and in every way form a vital link between the film makers and the film viewers. The accent is on self-help in voluntary film showings. The film-using groups are expected to organize their own showings and eventually to supply their own equipment.

The self-sustaining policy has resulted in groups organizing film distribution, training projectionists and purchasing films and equipment. A corollary has been the steady increase in organizations belonging to film councils and in the numbers of film circuits. This has been accompanied by a rise in the number of showings annually (183,205 in 1952-53; 200,901 in 1953-54), and an increase in the cumulative attendance.

Each film council represents a number of film-using groups—schools, farm organizations, service clubs, women's groups and so on. Working through the film council, these groups pool resources for purchase of equipment and distribution of films. At March 31, the 419 film councils in Canada represented 10,478 film-using groups. During the year, a total of 1,811 groups had taken out film council membership.

Film circuits are chains of community points where films are distributed on a voluntary basis. Each group is responsible for moving the blocks of films (supplied by the NFB as a basic program) from one point to the next. A number of points form a circuit. Circuits in operation during the year numbered 423, an increase of 35. The number of showing points—community centers, church halls, club rooms—increased from 4,497 to 5,476. A major source of films were 391 film libraries and depots in schools, universities and public libraries.

The film councils and libraries organized and conducted 59 film festivals, 211 workshops on film use and 345 training courses. Emphasis has been on the role of films in providing raw material for thought and discussion. Film councils and libraries obtain new films through purchase pools, circulating film exchanges and Film Council Federations, operating by the end of the year in seven provinces. Blocks of films are rotated at regular intervals. These groups constituted the largest purchasers of the Board's films outside of Government.

The film libraries select and distribute films from the Board's production and the production of other film-making agencies. Films made by commercial producers are accepted for distribution by the Board if they have the desired informational content. Of the non theatrical audience total of 14,084,322 which saw NFB films, 10,532,076 was reached through library distribution. Circuit showings reached a total attendance of 3,184,614, while the remaining attendance of 367,632 was for screenings arranged through the Canadian Film Institute.



The accompanying table gives the showings and attendance of NFB films by provinces:

	Showings	Attendance
British Columbia (inc. Yukon).....	16,104	1,118,437
Alberta (inc. N.W.T.).....	25,641	2,055,302
Saskatchewan.....	17,076	960,264
Manitoba.....	14,058	1,100,684
Ontario.....	65,825	4,362,377
Quebec.....	22,062	1,914,388
New Brunswick.....	16,005	911,619
Nova Scotia.....	9,196	722,399
Prince Edward Island.....	3,284	177,586
Newfoundland.....	6,322	393,634
Total.....	195,573	13,716,690
Canadian Film Institute.....	5,328	367,632
Grand Total.....	200,901	14,084,322

Community showings reached the biggest non-theatrical audience, a cumulative attendance of 7,087,202, including a travel film attendance of 921,000 in 7,859 showings in tourist resorts, camps, motels and playgrounds. School children were the next largest segment: school attendance totalled 6,285,440. Showings in industrial plants and trade union halls reached an audience of 287,816. Miscellaneous screenings, plus the screenings through the Canadian Film Institute reached an audience of 423,864.

## ABROAD

A large part of the non-theatrical audience for NFB films is outside of Canada. Total attendance for the year was 13,689,696.

This audience was attained through three channels: posts of the Department of External Affairs and the Department of Trade and Commerce; cultural, educational and governmental agencies in other countries; and film libraries, largely in the United States.

Showings through the Canadian posts reached a total attendance of 8,625,780, compared to 7,219,037 the previous year. A sharp drop in attendance in Asia, from 1,584,639 to 243,068 was compensated for by a rise in European attendance of 424,294, to a total of 3,089,292, and an increase in Central and South America from 1,318,884 to 3,132,538.

NFB films supplied on loan to organizations and agencies in other countries reached a total audience of 5,063,916, compared to 3,853,173 the previous year. In the United States, most of this loan distribution consisted of Canadian travel films, produced by or through the Board for the Canadian Government Travel Bureau and by Provincial Government departments. These films were deposited in film libraries in the U.S. and reached a total audience of 3,092,235, compared to 2,660,130 the previous year.

A number of agreements were made with other countries to secure further distribution of NFB films. Arrangements were made, through the Canadian Embassy at The Hague and the Department of Citizenship and Immigration, to supply films about Canada to Netherlands ships carrying immigrants to this country. A similar agreement was made with the German emigration authorities.

A number of NFB films on scientific and agricultural subjects are being given world distribution through the U.N. Food and Agriculture Organization. Films include **Milk-Made, Story of Standards, Soil for Tomorrow** and **Trees Are a Crop**.

Two films on Canadian geography, **Winter in Canada** and **Physical Regions of Canada** were produced with a view to international distribution through an exchange agreement with the International Council for Educational Films.

To promote distribution abroad, the Board maintains offices in New York, Chicago and London, England.

## THEATRICAL

Films of the National Film Board were booked 11,447 times into Canadian theaters, an increase of 2,102 over the previous year. The majority of bookings—7,659—was for the **Canada Carries On** series. The **Eye Witness** series was second with 3,368 bookings. Special and spot bookings totalled 412, and there were eight bookings of 16mm films. There were 10,191 bookings of English films and 1,256 bookings of French films. The increase over the previous year was maintained, largely due to increases in **C.C.O.** and **Eye Witness** bookings, in spite of a falling off in bookings of **Royal Journey** from 701 to 60 in 1953-54.

The Board's films were also booked into theaters abroad. Total bookings came to 21,505, an increase of 33 percent over the 1952-53 figure of 16,159.

Theatrical bookings of NFB films abroad:

	1952-53	1953-54
United States.....	8,810	15,204
United Kingdom.....	6,094	3,157
Europe.....	901	3,029
Other.....	354	115
	<hr/> 16,159	<hr/> 21,505

## TELEVISION

Television bookings in Canada rose to 797 from 229 the previous year. NFB films were made available to private and Government-owned stations on a royalty basis.

Television bookings outside Canada rose to 2,019 from 1,799. Most TV bookings were in the United States, a total of 1,862. NFB films were also shown on television in the United Kingdom, Belgium, Denmark, France, Germany, Brazil, Cuba, Venezuela.

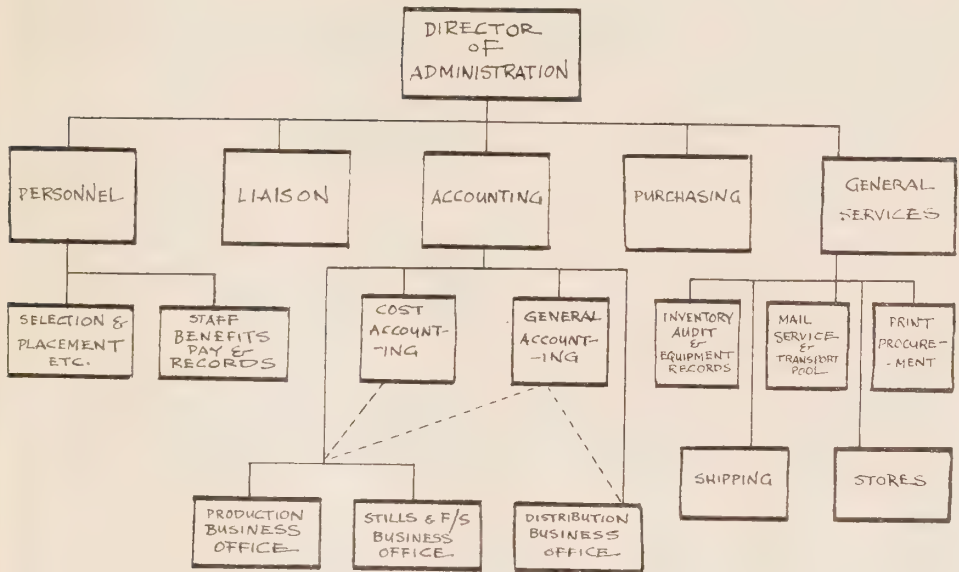
## LOANS AND SALES

Another distribution channel for NFB films is the loan and sale of prints. Prints distributed by these methods in Canada and other countries totalled 16,592. Of these 7,409 were sales, and 9,183 were prints on loan. Distributed in Canada were 9,545 prints: 5,532 on loan and 4,013 through sales. Loans abroad totalled 3,651 prints; sales same to 3,396. At 7,409, sales in Canada and abroad were up 1,165 over the previous year.

The Board also distributed prints of other producers. A total of 2,861 such prints were placed in distribution by loan and sale.

Filmstrips, like films, are distributed through loan and sale. Distribution totalled 17,412 prints, compared to 15,214 the previous year. Of these 622 were strips made by other producers. Sales totalled 14,150, compared to 11,762 the previous year.

# ADMINISTRATION



The Administration Branch is the Board's co-ordinating arm. It is responsible for financial control, which includes the co-ordination of Branch budgets, accounting records, and credit and collections. It is also entrusted with personnel, purchasing, customs, management of stores, foreign and domestic shipping, and liaison with Government departments on production of films, filmstrips, still photos, and procurement of photographic and cinematographic equipment and supplies.

In spite of the increased activity in the Board's production and distribution programs and the resulting increase in the services provided by the Administration Branch, it has been possible to function with a reduction in staff.

## PERSONNEL

The regular staff of the Board at March 31, 1954, was 548 as compared with 533 the previous year. Of the net increase of 15, the Production Branch, with its new television program, accounted for 13. The turnover rate was 14.8% as compared with 19.9% the previous year.

Co-incident with a general revision of salaries in December, the Board received approval of a revised establishment which on, January 1, 1954, allowed 366 additional persons to become contributors under the Public Service Superannuation Act.

Scholars from Burma, France, Israel and Pakistan received training at the Board under international technical assistance programs.



## AWARDS FOR 1953-54

### FILMS

The Romance of Transportation in  
Canada

Special Award for Work lying outside  
feature and documentary fields  
British Film Academy, 1954

\*Diploma of Merit  
7th International Film Festival  
Edinburgh, 1953

A Phantasy

First Award  
Arts Section  
3rd Annual Film Festival  
Boston

Shyness

One of 10 best informational 16mm films of  
1953  
Scholastic Teacher Magazine  
New York

Sports et transports

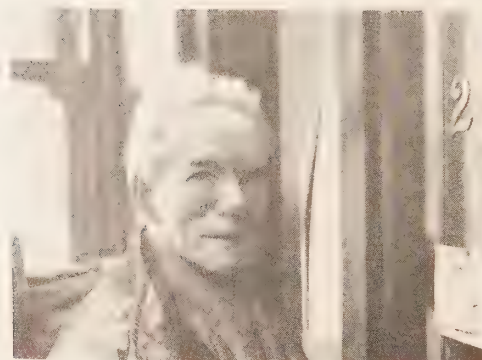
Best animated Travel and Transportation  
film  
3rd International Week of Travel and Folk-  
lore Films  
Brussels

The World at Your Feet

Certificate of Merit  
Natural Science Category  
Biological Photographic Association Inc.  
Los Angeles

First Award  
Non-theatrical, Government-sponsored  
6th Canadian Film Awards

VARLEY



A PHANTASY



**Embryonic Development**  
No. 1—The Chick

Honorable Mention  
Non-theatrical Open  
6th Canadian Film Awards

**Farewell Oak Street**

First Award  
Theatrical Short  
6th Canadian Film Awards

**Herring Hunt**

\*Diploma of Merit  
7th International Film Festival  
Edinburgh, 1953

Nominated for final balloting  
One-reel Shorts category  
Academy of Motion Picture Arts and  
Sciences  
Hollywood, 1954

Special Mention  
6th Canadian Film Awards

**The Settler**

2nd Prize  
International Festival of the Agricultural  
Film  
Rome, 1953

Honorable Mention  
Theatrical Open  
6th Canadian Film Awards

**L'atome au service de l'homme**

Bronze Trophy  
5th International Exhibition of Cinema and  
Photographic Technique  
Turin, Italy

**L'ATOME AU SERVICE DE L'HOMME**



**THE WORLD AT YOUR FEET**



Hockey (Fr.)

2nd Prize  
Documentaries on Sport and Physical Education  
14th International Film Festival  
Venice, Italy

Neighbours

Award of Merit  
Adult Education Section  
3rd Annual Film Festival  
Boston

Varley

Award of Merit  
Arts Section  
3rd Annual Film Festival  
Boston

*\*For the first time, special recognition was given to certain films shown at the Edinburgh Festival. This recognition, in the form of a "Diploma of Merit", was accorded to 28 of the 192 films shown. Thirteen of the 32 countries whose films were shown were represented among the diploma-winning films.*

## STILL PHOTOGRAPHS

"Exercise 17"  
(Study of Photographic Products)

2nd Prize  
Color Class  
Commercial and Press Photographers Association of Canada  
6th National Print Show, 1953

"Drought"

Award of Merit  
Pictorial Class  
Commercial and Press Photographers Association of Canada  
6th National Print Show, 1953

"Closed Season"

Award of Merit  
Pictorial Class  
Commercial and Press Photographers Association of Canada  
6th National Print Show, 1953

"Maritime Mood"

Award of Merit  
Pictorial Class  
Commercial and Press Photographers Association of Canada  
6th National Print Show, 1953



# NATIONAL FILM BOARD

## Statement of Income and Expenditure for the year ended March 31, 1954

	Totals	Parliamentary Votes	Other Sources
<b>INCOME:</b>			
Voted by Parliament for:			
Operations (Vote 247).....	\$ 2,883,650	\$ 2,883,650	
Equipment (Vote 248).....	113,878	113,878	
Sales, as detailed below.....	872,962		\$ 872,962
Rentals and royalties.....	130,795		130,795
Miscellaneous.....	7,751		7,751
Total Income.....	4,009,036	2,997,528	1,011,508
<b>EXPENDITURE:</b>			
National Film Board Program:			
Administration.....	431,350	427,600	3,750
Production of—films.....	1,183,166	1,170,800	12,366
—filmstrips.....	27,845	23,550	4,295
—still photos.....	72,348	66,000	6,348
Distribution of films.....	1,213,685	1,195,700	17,985
Equipment.....	113,878	113,878	
Cost of sales, as detailed below.....	817,421		817,421
Total Expenditure.....	3,859,693	2,997,528	862,165
Excess of Income over Expenditure, transferred to Balance Sheet.....	149,343		149,343

### ANALYSIS OF SALES AND COST OF SALES AS SHOWN ABOVE

<b>Sales:</b>			
Government departments.....	\$ 672,916		
Others.....	200,046		
			\$ 872,962
<b>Less, cost of sales:</b>			
Production of—films.....	327,237		
—filmstrips and still photos.....	40,286		
Prints.....	318,223		
Materials and miscellaneous services.....	131,675		
			817,421
Net Proceeds from Sales.....			55,541

Note: The above figures do not include provision for depreciation of equipment nor the cost of: (a) quarters, equipment and services provided by the Department of Public Works, (b) accounting services provided by the office of the Comptroller of the Treasury, and (c) telephone service provided by the Department of Finance.

# NATIONAL

(ESTABLISHED UNDER THE

## Balance Sheet as

### Assets

Cash on Hand and in Banks.....	\$	3,644	
Accounts Receivable:			
Government of Canada, departments of.....	\$	44,350	
Others, less \$4,383 provided for doubtful accounts.....		23,231	
			67,581
Royalties Receivable.....			9,529
Inventories:			
Materials and supplies, at average cost.....		172,011	
Work in progress, at computed cost.....		3,848	
Finished products, at computed cost.....		70,675	
			246,534
Security Deposits—per contra.....			1,527
Prepayments:			
Advances to employees for travel.....		11,982	
Prepaid expenses.....		6,031	
			18,013
Fixed Assets: including laboratory, research, photographic, projection, automotive and office equipment, at actual or estimated cost.....			1,262,724
			<u>\$ 1,609,552</u>

Notes: (1) As it is not considered practicable to evaluate the considerable stocks of negatives, printing materials, and prints at various locations, the corresponding asset values are not reflected above; an exception is a headquarters' stock of prints held for sale which is included in the finished product inventory.

(2) The Accounts Receivable, the Advances to Employees for Travel, the Accounts Payable and the National Film Board Operating Account, as shown above, differ from the actual position, as at March 31, 1954, in so far as receivables then outstanding were collected on or before May 20, 1954 and payables then outstanding were settled on or before April 30, 1954.

Certified correct:

C. A. MILLER,  
Accountant.

Approved on behalf of the Board:

A. W. TRUEMAN,  
Chairman.

FILM BOARD

NATIONAL FILM ACT)

at March 31, 1954

Liabilities and Proprietary Equity

LIABILITIES

Accounts Payable and Accrued Charges.....	\$	17,768	
Prepayments by Film Distributors and Customers.....		10,174	
Security Deposits—film production contractors— per contra.....		1,527	
			\$ 29,469

PROPRIETARY EQUITY

Government of Canada:			
National Film Board Operating Account—as authorized under Section 18 of the National Film Act—			
Advances.....		168,016	
Earnings transferable to the Receiver General—			
Amount at April 1, 1953.....	\$	112,102	
Excess of Income over Expenditure, for the year, per Schedule I.....		149,343	
		261,445	
Less, Transferred during the year.....		112,102	
Amount, at March 31, 1954.....		149,343	
		317,359	
Equity in Fixed Assets, transferred to the Board, at its formation, or purchased from appropriations, per contra.....		1,262,724	
			1,580,083
			\$ 1,609,552

The accounts of the Board for the fiscal year ended March 31, 1954 having been examined to the extent considered appropriate and all the information and explanations which I have required having been received, I certify that—according to the best of my information and the explanations given to me and as shown by the Board's books—the above Balance Sheet and the attached Statement of Income and Expenditure, respectively, are, in my opinion, properly drawn up so as to give a fair view of the state of the Board's affairs, as at March 31, 1954 and of its income and expenditure for the fiscal year.

WATSON SELLAR,  
Auditor General of Canada.



**COVER PHOTO**

Scene from HERRING HUNT,  
award-winning NFB film.

EDMOND CLOUTIER, C.M.G., O.A., D.S.P.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1955

6217 002











